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## Small Town Capital in Community

Christin Hardy  
*VCUArts*

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# Small Town Capital in Community











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## Design Ethos

As a designer I believe the choice and quality of my work is imperative to my professional reputation. The spaces we create on this Earth should respect and grow the environment in which they are placed, adding to the evolution and the enjoyment of human experiences. All of these things should be considered whether the space is designed as a permanent fixture or a temporary one.







Photo By Christin Hardy

## Abstract

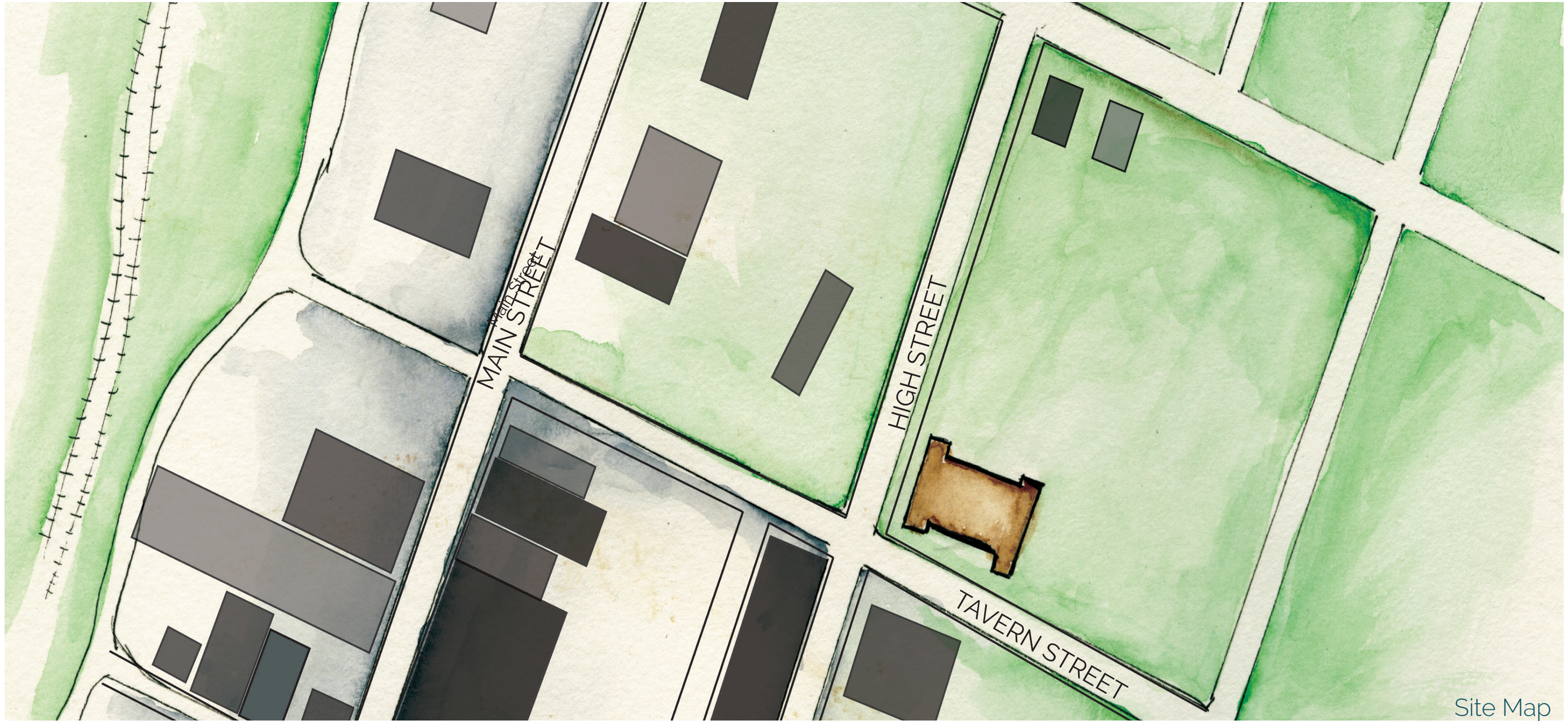
Rural towns often do not see community developments geared towards creating public spaces for multi-cultural experiences, the arts and recreation. Instead small towns are more exposed to commercial properties coming in and out the area. Introducing public spaces that offer various community activities and events will benefit people's human and social capital. Human capital meaning skills and knowledge. Social capital meaning advantages and skills that come from interpersonal engagements (Anderson, 2004). Community centers designed for the unique needs of small towns can house programming to introduce new and rewarding opportunities for community engagement and personal development. Existing buildings within the community hold the potential to serve as community centers and adaptable interior spaces can add to a variety of programming options.

The problem is the lack of community development geared towards creating public spaces for multi-cultural experiences, the arts and recreation. Small towns have limited exposure to diverse activities, events, skills sets and knowledge, along with limited spaces to support such. However older public building within small towns

exist that are not being occupied or utilized to serve the community. People within small towns therefore are often restricted from acquiring a broad range of experiences and skills.

To address this problem, evaluation of the current community state is necessary. This will reveal what opportunities are present and which are missing in terms of community engagement. Interviews, focus groups, and surveys are methods to gain information from the inhabitants of small towns. A diverse selection of participations will allow information to be more reflective of a wide range of ages groups, racial groups, and economic gr2wwoups. I plan to reach out to local schools for the students and staff member for participants in interviews, focus groups and electronic surveys. Examination of unoccupied buildings in small towns will reveal what facilities are available to house a potential community center. From that also assess if the interior spaces could incorporate adaptable design systems. Altogether this research will support the importance of community art centers in rural areas that offer adaptive reuse of historical building. In addition expose how the design of these building and programming show seek to support the unique needs of small towns.

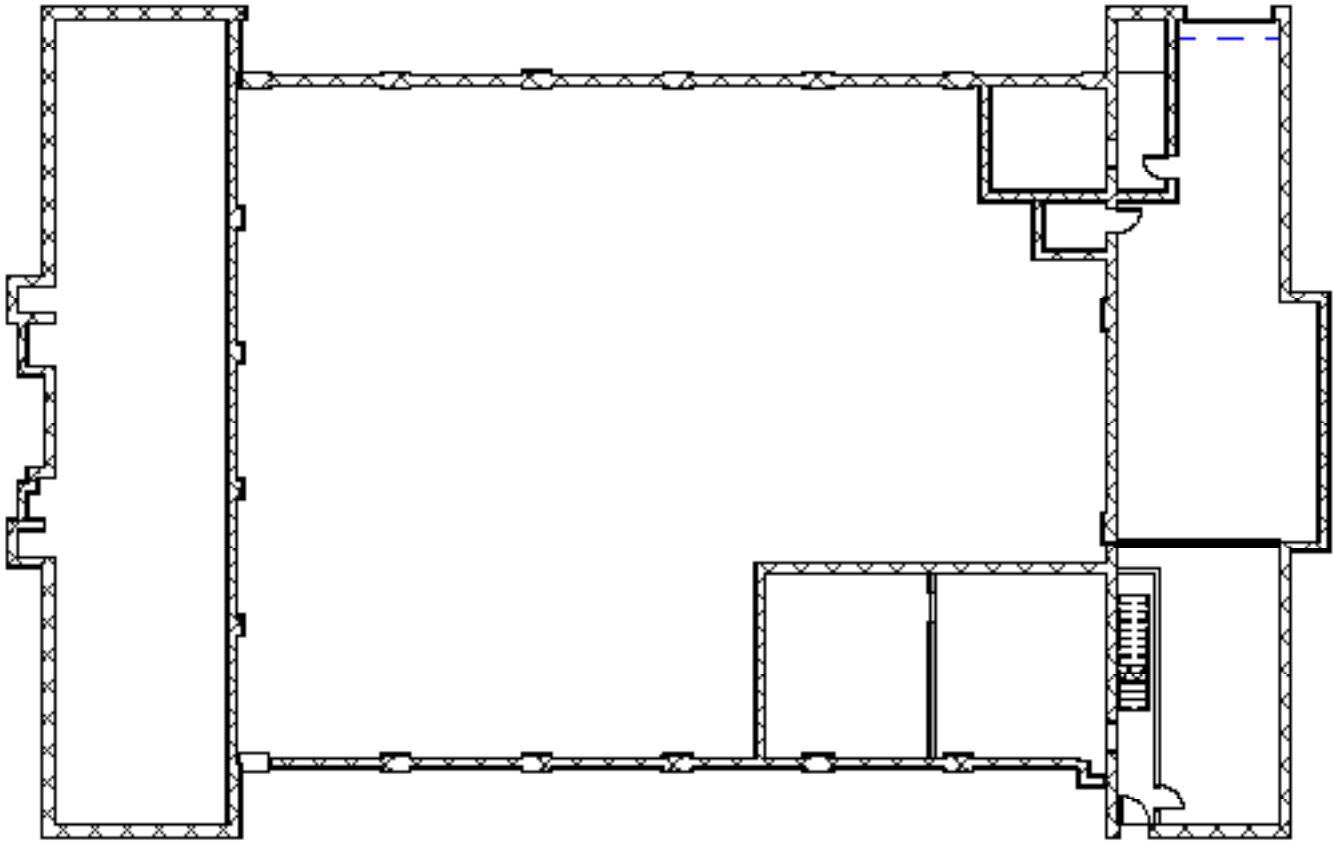
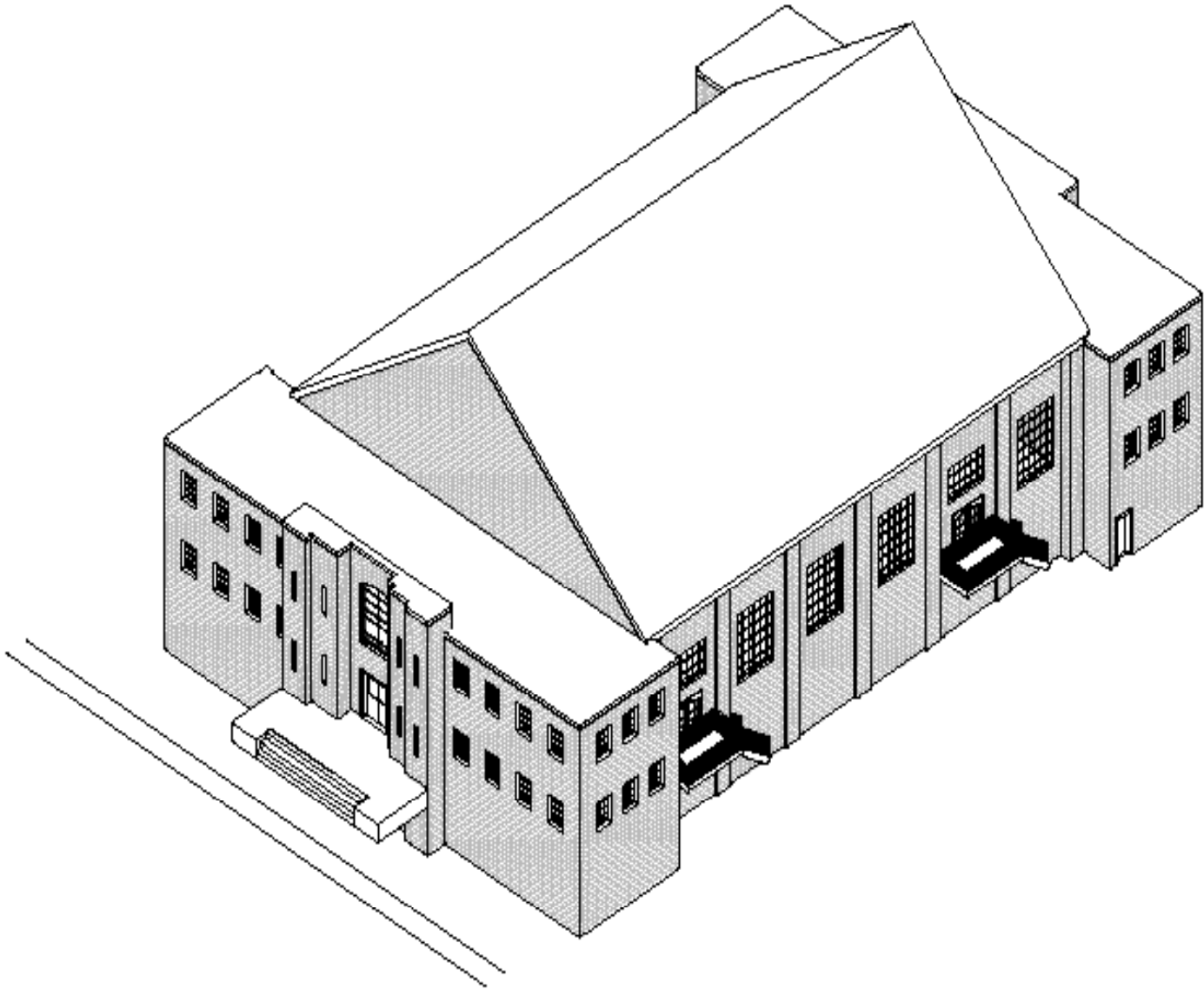





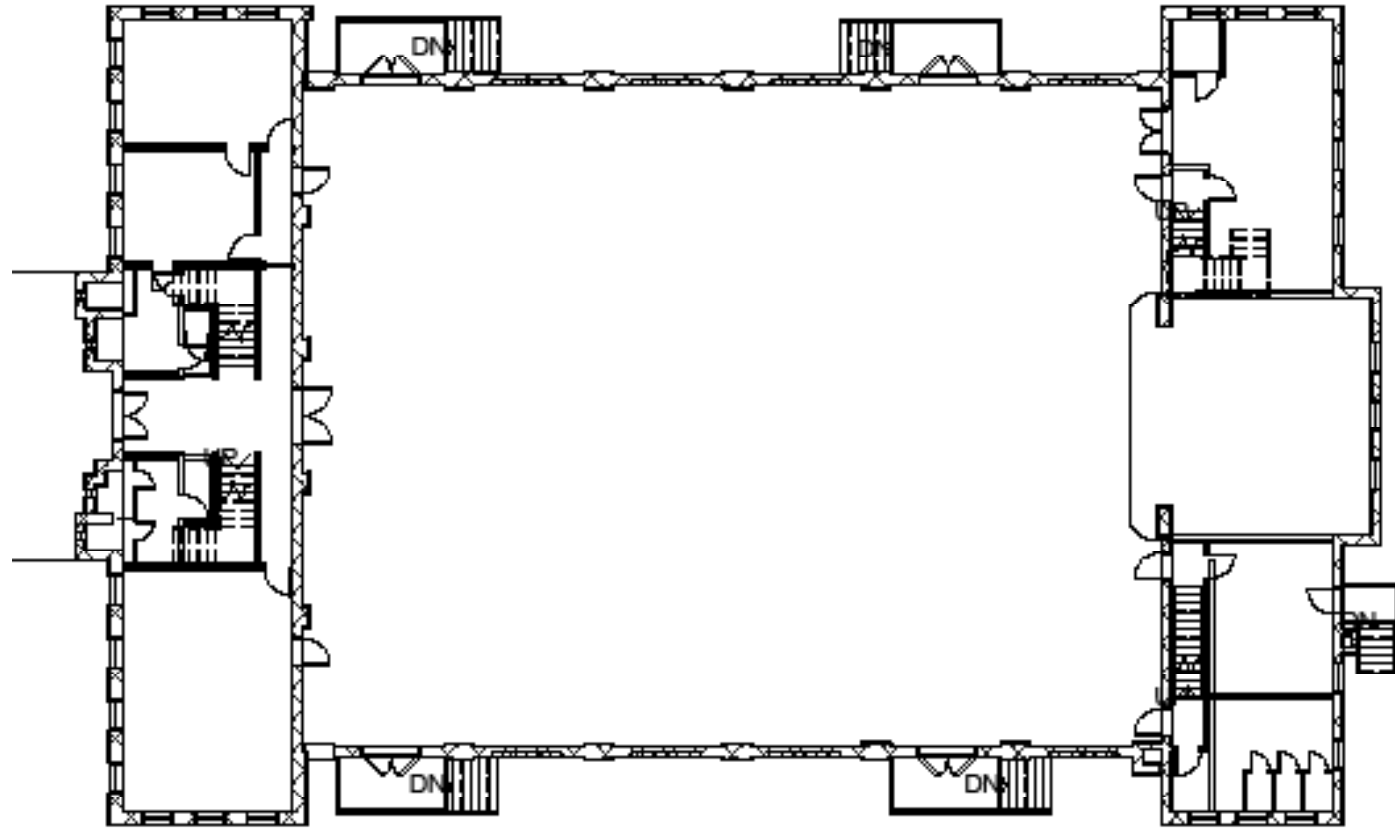
Site Map



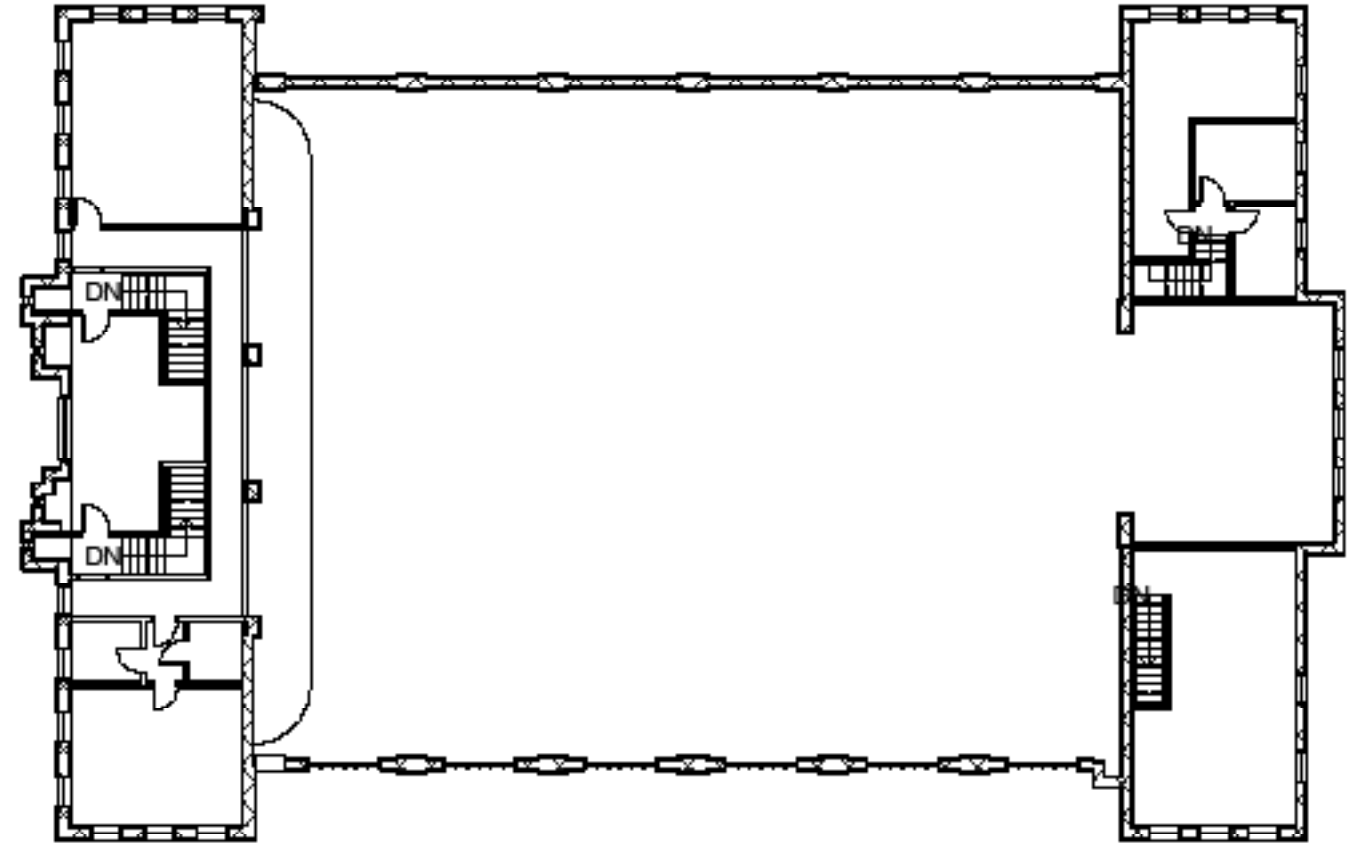
Existing Building Documents



 Basement Floor  
1"=20'



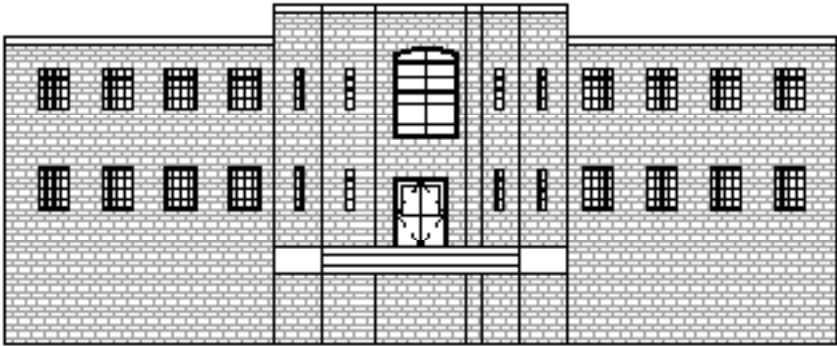
○ First Floor  
1"=20'



○ Second Floor  
1"=20'



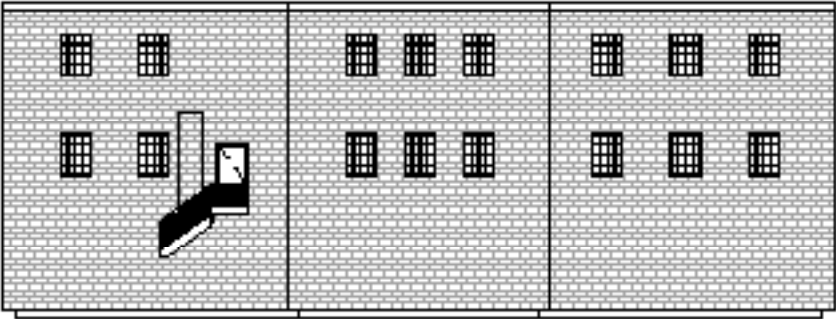
Elevation A



Building Exterior - Materials

brick, running bond pattern  
concrete wash  
glass

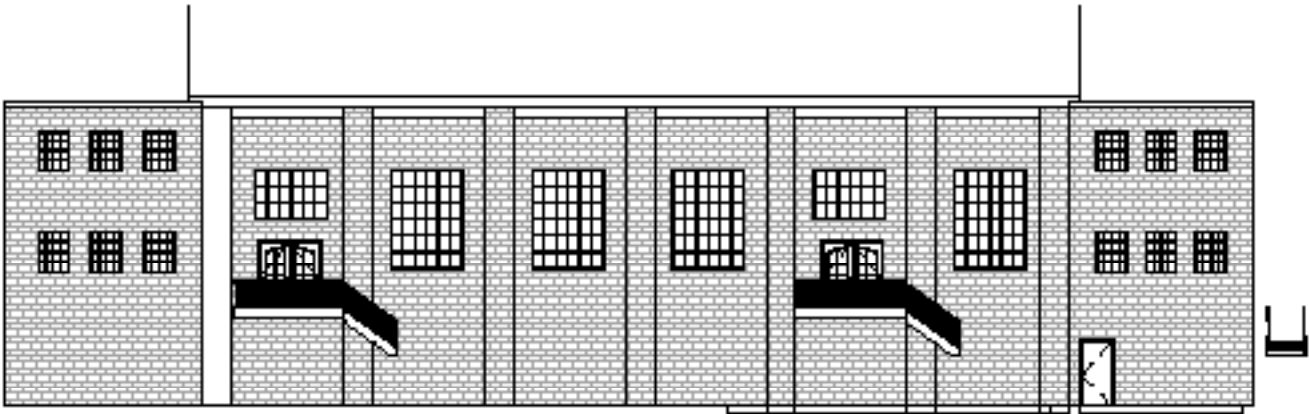
Elevation C



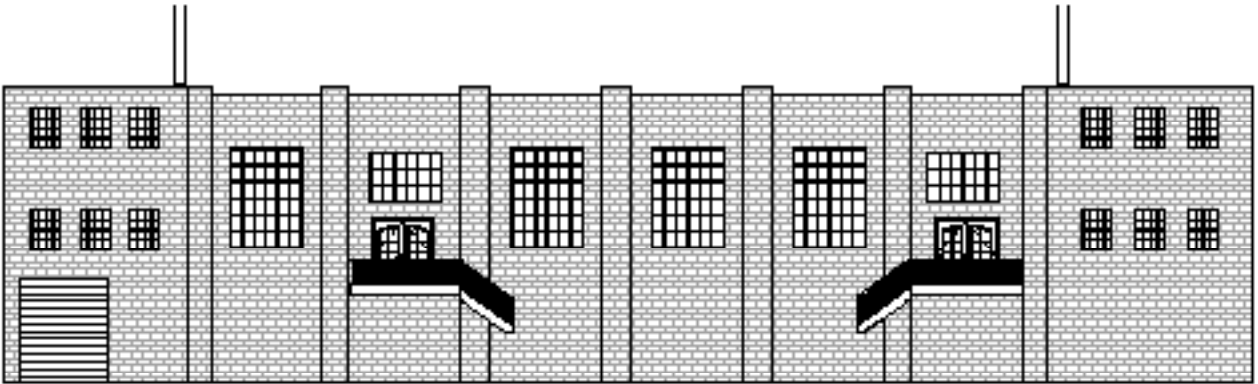
Elevation Key

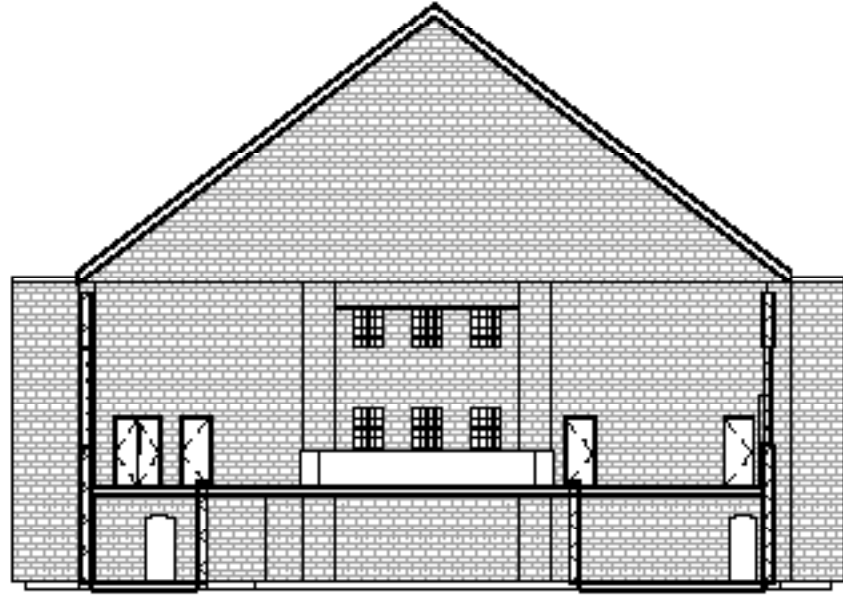
- A West Elevation
- B South Elevation
- C East Elevation
- D North Elevation

All elevations at 1" = 20' scale.

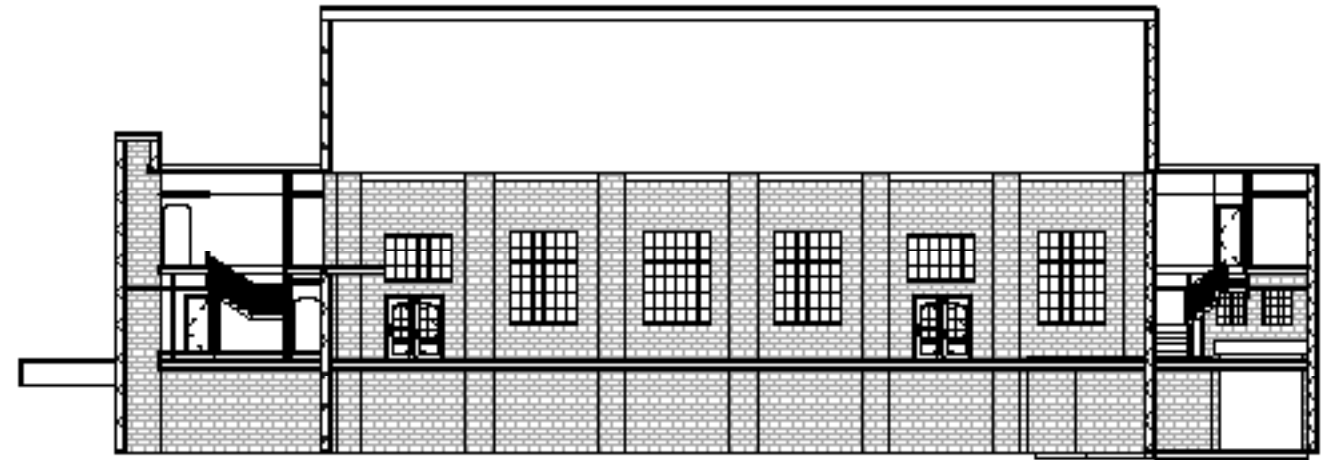


Elevation D






 Transverse Section  
 1"=20




 Longitudinal Section  
 1"=20







## Research Writing

Rural towns often do not see community developments geared towards creating public spaces for multi-cultural experiences, the arts and recreation. Instead small towns are more exposed to commercial properties coming in and out the area. Introducing public spaces that offer various community activities and events will benefit people's human and social capital. Human capital meaning skills and knowledge. Social capital meaning advantages and skills that come from interpersonal engagements (Anderson, 2004). Community centers designed for the unique needs of small towns can house programming to introduce new and rewarding opportunities for community engagement and personal development. Existing buildings within the community hold the potential to serve as community centers and adaptable interior spaces can add to a variety of programming options.

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Examination of unoccupied buildings in small towns will reveal what facilities are available to house a potential community center. From that also assess if the interior spaces could incorporate adaptable design systems. Altogether this research will support the importance of community art centers in rural areas that offer adaptive reuse of historical building. In addition expose how the design of these building and programming show seek to support the unique needs of small towns.



## Literature Review

The following literature review delves into articles that study small towns similar to Blackstone, Virginia, social capital and community development.

**“Maintaining the spirit of place: A guide to participation in planning for small towns”** discuss applies Genius loci, the spirit of the place, design theory to the development and design of small towns (Garnham, 1976). The author discusses the spirit and unique character of small towns and the importance of maintaining that spirit when development localities. He suggests implementing a general town uniqueness (GTU) plan based on the town landscape and community. Community preservation and enhancement should be designed to reflect the values inherent in the GTU plan.

**“Social Capital, Wealth, and Nebraska Towns”**, author John Anderson, attempts to link political theorizing about what makes democracies work to the production of wealth in rural Nebraska (2004). He argues social capital in rural settings can help with economic development, and that suburban towns may inhibit the development of social capital. Social capital is defined operationally as the scope and depth of the community organizations that work to help create trusting and productive relationships in communities and as a community condition where social organizations exist to work toward some good or public interest. From his own research, Anderson shares the idea that positive forms of social capital in abundance help create prosperity and promote democracy. Anderson proposes two hypothetical statements:

1. Social capital is abundant and widespread in Nebraska towns.
2. Social capital positively influences the creation of wealth in Nebraska towns.

To test his statements, Anderson identified, selected, and analyzed 30 Nebraska towns of a particular range as measured by the Census Bureau in 1970. From correlations found in the research data, it appears that a vital civic life marked by robust participation in civic groups is one key to economic development. He briefly points out that racial discrimination and inequality also influences economic development all over the United States.

In **“Social capital and quality of place: reflections on growth and change in a small town”** by Kevin S. Hanna, Ann Dale and Chris Ling discuss how the social capital is seemly linked to physical settings (2009). In their research, social capital is described as features of social organization, such as trust, cultural norms and networks. The authors claim the existing research on social capital lacked the inclusion of spatial elements and place quality. Their research is set in a small rural community located in British Columbia and draws information from six focus groups and 22 interviews. Both the research methods, informally conducted and very conversational, were based on a series of open-ended questions. The questions touched on social connectivity, community participation, social and economic change and physical planning. These discussions with participants yielded the importance of quality of place as contributor and indicator of social capital (2009).

The authors then looked back to the existing research to further examine the idea of place and social capital separately. Within literature, place has physical qualities but place is also shaped by human perceptions. Literature on social capital becomes vast and more complicated when considering community and economic development. The authors found existing strong networks increase social capital, and can also be exclusionary, class based, business orientated, and intentionally isolating. Such instances can affect community adaptability and innovation.

This article considers quality of place and its centrality to social capital, drawing from the experience of a small rural community, Merritt, located in British Columbia, Canada. The authors identify problems that according to them plague many small communities across North America. The problems include a declining downtown, edge retailing, banal architecture and loss or weakening of community and government services. In conclusion the authors support the importance of place as settings for social intersection among groups allowing access to social and economic diversity opportunities.

**In “Community Connections: Social Capital and Community Success”** by Monica M. Whitham examines the impact of two types of community social capital on residents' assessment of community success. The first type of community social capital are the ties between civic organizations formed through shared members, which is more commonly investigated in existing studies. The second is type of community social capital are the between residents formed through socializing in local gathering places, which is not as commonly found in existing literature. Whitham argues that examining both will foster a better understanding of social capital in community life, specifically small town life (2012).

After analyzing survey data collected from 99 small Iowa towns, Whitham finds that both types of community social capital are positively and significantly associated with the residents' ratings of community success. Community life and success included positive opinions of local government services and community amenities. In this study, social capital is defined as a network-based resource inherent in the structure of social relations between persons and groups. According to Whitham, this is a form of capital because of the access it enables to a variety of goods and services, such as information, pleasure and social exchange opportunities. In the context of community, social capital can enforce community norms, such as volunteer-ism, reinforce community trust, and provide information channels for citizens and groups (2012).

Whitham goes into detail about the second type of community social capital, gathering place networks. Here she describes gathering places as “third places,” another important space in addition to home and work. These spaces allow social connectivity without commitment to an organization or its goal. In closing Whitham declares that small towns can and do vary in their store of social capital, and variations in community networks—in both the formal and the informal sectors of the community—can have important consequences for communities and their residents.

**“Small Towns: Big Ideas”** compiles of case studies of small town community economic development by The Associate Director of Community & Economic Development Program School of Government, University of North Carolina at Chapel Hill, Will Lambe (2008). The yearlong study examines small towns that are functioning as hubs of civic and economic activity. The 50 small towns selected for this study were broken into four categories:

1. Small towns that are recreation or retirement destinations or adjacent to an abundance of natural assets;
2. Small towns with historic downtowns or prominent cultural or heritage assets;
3. Small towns with or adjacent to a college campus; and
4. Small towns adjacent to a metropolitan area or an interstate highway.

Six themes emerged from the interviews and other data collected. The first of these six is for small towns, community development is economic development. This is especially true when these efforts are included as parts of a larger plan of strategies designed to address a community's challenges and opportunities. The other five themes are as follows:

- Small towns with the most dramatic outcomes tend to be proactive and future-oriented; they embrace change and assume risk;
- Successful community economic development strategies are guided by a broadly held local vision;
- Defining assets and opportunities broadly can yield innovative strategies that capitalize on a community's competitive advantage;
- Innovative local governance, partnerships and organizations significantly enhance the capacity for community economic development;
- Effective communities identify, measure and celebrate short-term successes to sustain support for long-term community economic development.

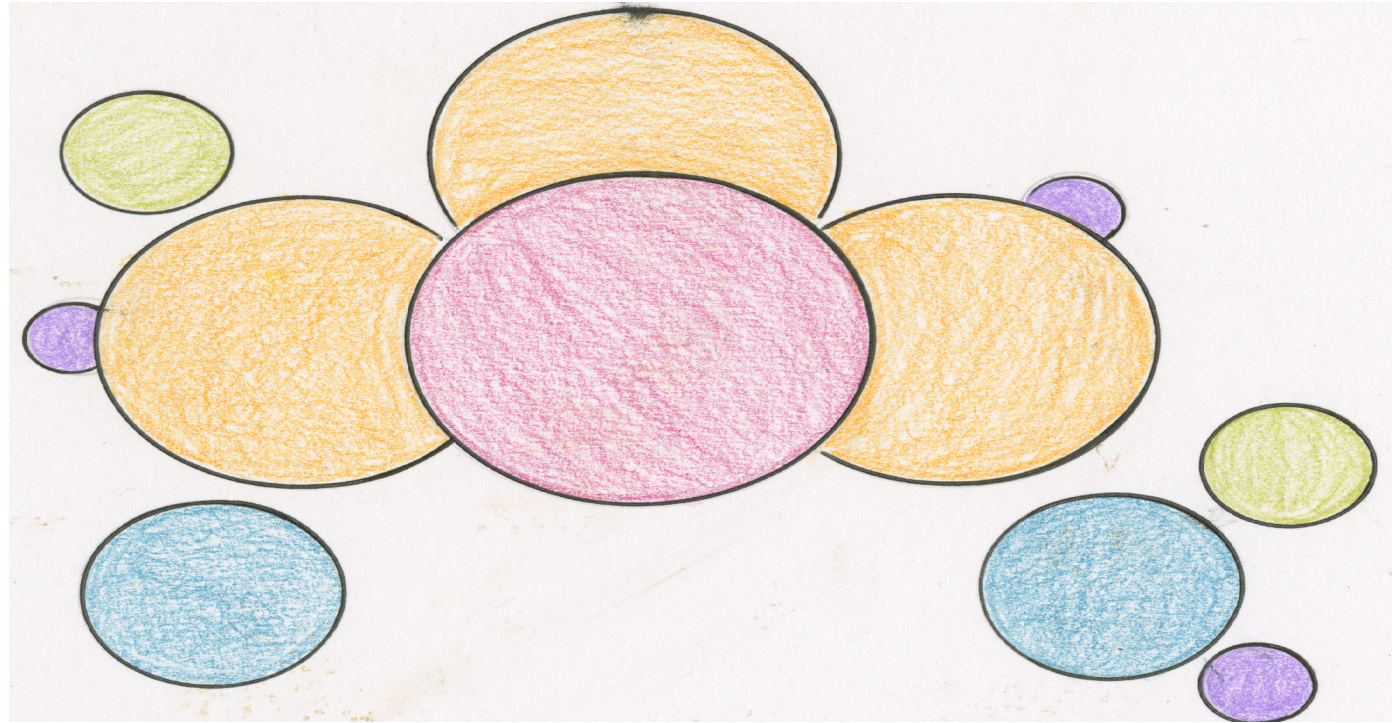
**“The State of Community Design: An Analysis of Community Design Center Service”** discusses the state of contemporary community design centers, the services they provide and challenges they face. It looks at how centers today provide funding for operations. The study identifies 14 categories of community centers and the broad range of people they serve.

**“Fostering Resilience Among Youth in Inner City Community Arts Centers: The Case of the Artists Collective”** is an article explores the role of community arts centers in fostering resilience among youth living in the inner city (Rhodes & Schechter, 2014). It particularly looks at community centers as a refuge from poverty and violence. The authors proposes that there are three components of community arts centers that contribute to youths' resilience: physical space, pro-social relationships and social capital, and art programming.

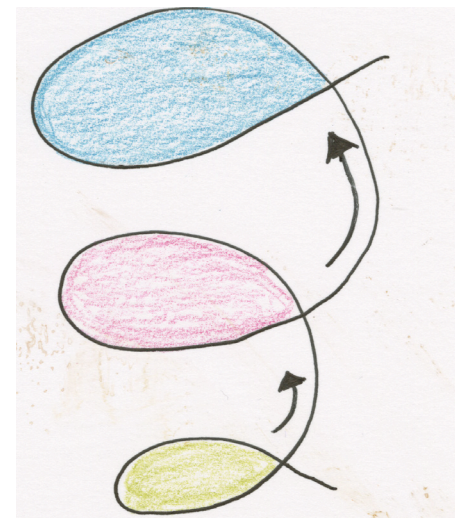
**“The Affordances of the Home, Neighborhood, School and town centre for Adolescent”** is a study utilizing Gibson's Theory of Affordances to examine the functional significance of environments for adolescents, including the home, neighborhood, school and town centre (Clark & Uzzell, 2002). The Gibson theory allowed researchers to draw conclusions as to what environments supported certain needs of adolescents. The authors recommend Gibson's theory of affordances as a useful methodology for examining the functional significance of environments for different user groups.

**“Exploring the Fourth Environment: An Examination of the Home Range of City and Suburban Teenagers”** views the home range as the spatial manifestation of the “fourth environment” (Van Vliet, 1983) The fourth environment is defined as the place outside the home, playground, and specifically child-oriented institutions. The overall findings suggested that the local neighborhood continues to be an important developmental context for young people.





Precedent study - social spaces surrounding central circulation.



## Precedents



**Architects:** Fougerson  
Architecture  
45000 sqf

**Location:** 2148 Broadway,  
Oakland, CA 94612, United States

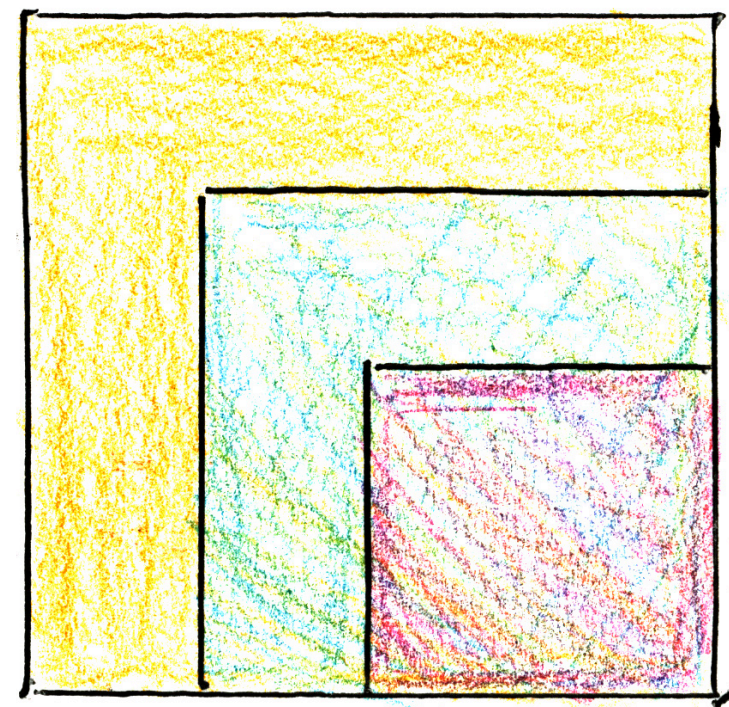
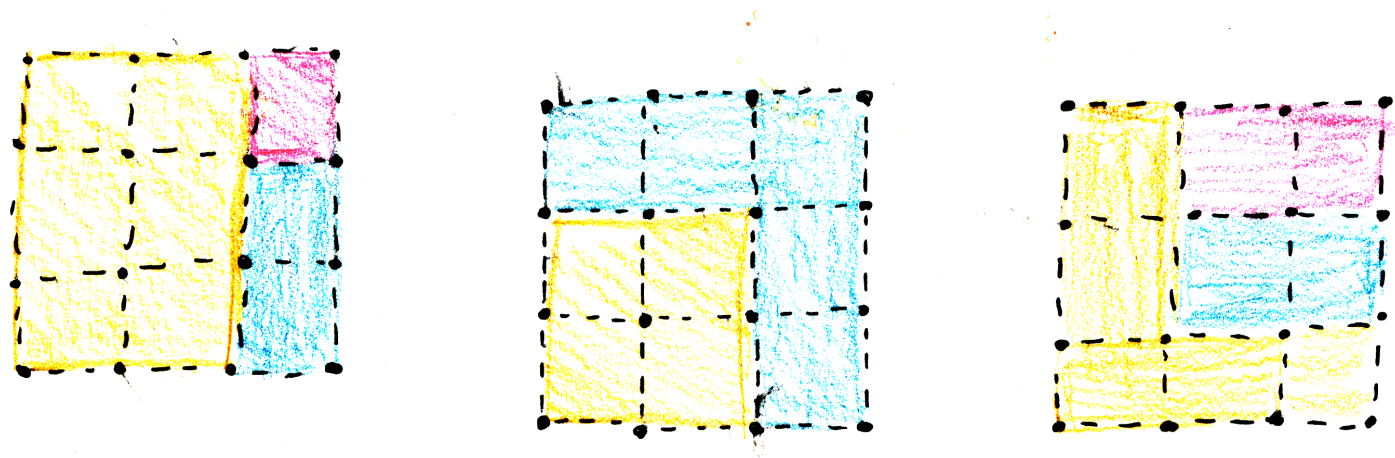
**Architect:** in Charge Anne  
Fougerson

**Project Year:** 2016

## Kapor Center for Social Impact

Kapor Center for Social Impact is a former 1920s-era office building. In 2016 it was transformed into a community space that works to improve access to opportunity, participation and influence in the United States for historically underrepresented communities through investments in information technology and partnerships with nonprofits. Open work spaces encourage collaboration and camaraderie, as well as flexibility with movable furniture and multiple public social spaces. The design uses the circulation of the center staircase to create connections among floors and gathering spaces, as well as visual connectivity throughout the building. The more private spaces are the furthest from the center. This could help in the spatial planning of a program spaces.





Precedent study - room configurations diagrams. Color representing the different spacial arrangements.



**Architects:**  
Aki Hamada Architects  
3,131 sqf

**Location:**  
Kanagawa, Japan

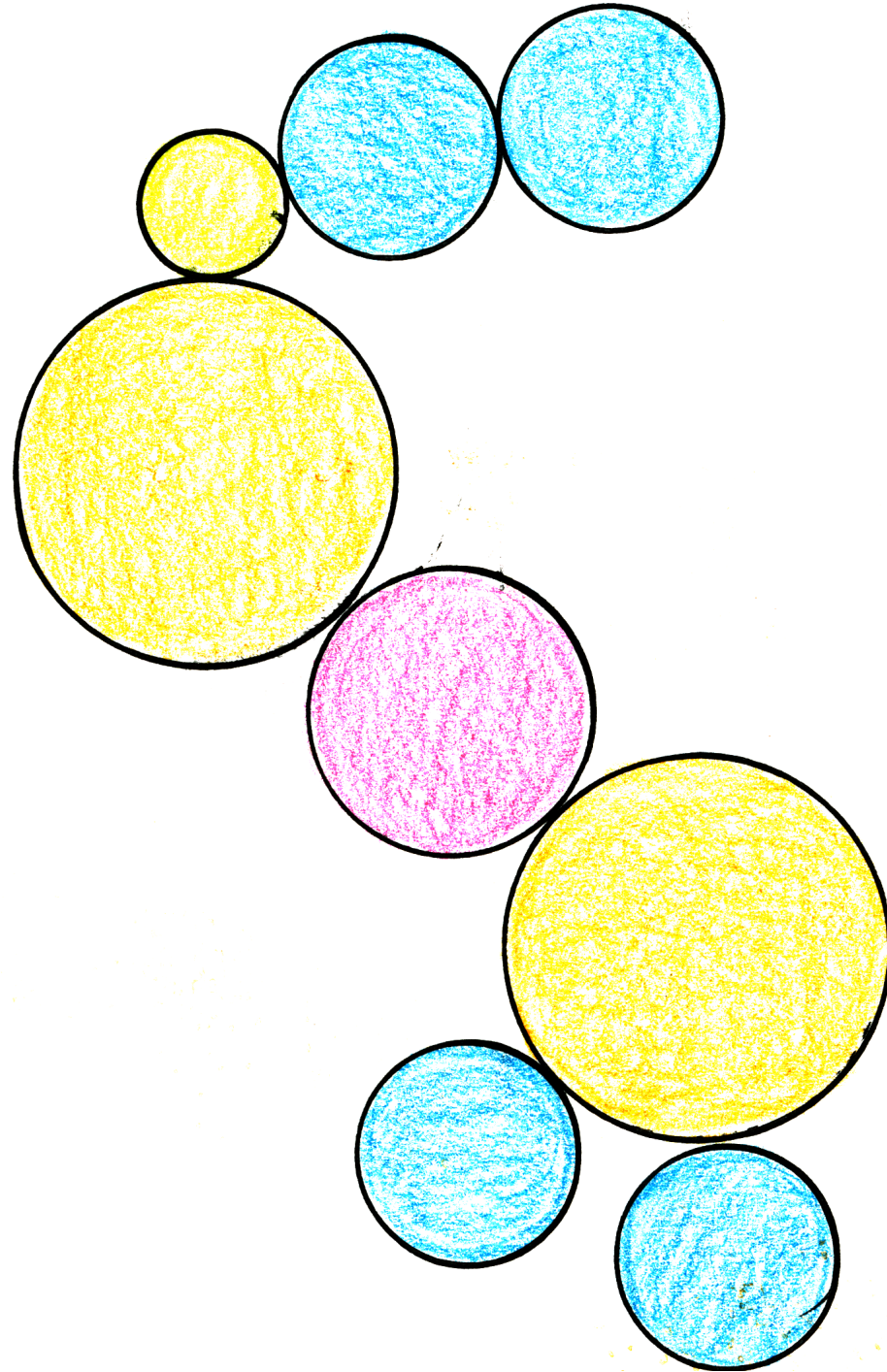
**Architect in Charge:**  
Aki Hamada

**Project Year:**  
2017

## The Substrate Factory Ayase

The Substrate Factory Ayase is a community space in Kanagawa, Japan. This building features removable exterior walls and reconfigurable interior partitions, meaning it can easily be adapted to suit different activities. This building is constructed of a frame structure model designed to accommodate various conditions and requirements as well as fitting and hardware elements allowing fine tuning by improving their adjust-ability and renew-ability. A track system grid is incorporated from the floor to the trusses in the ceiling to allow for the installation and removable of two light weight wall types.





Precedent study - space blocking diagram. Color representing lobby space, performance halls, rehearsal rooms and they're adjacencies.



All Photos are from <https://www.dezeen.com/2017/05/22/substrate-factory-ayase-community-space-japan-kanagawa-aki-hamada-architects/>

**Architects:**  
Amenta- Emma & Holzman  
Moss Bottino  
135,000 sqf

**Location:** Danbury, Connecticut

**Project Year:** 2014

# Western Connecticut University's Visual and Performing Arts center

Western Connecticut University's Visual and Performing Arts center is home to the music, theater and visual arts departments. Materials and color highlight the different department identities while integrating each area into a cohesive building design. The facility was designed with student learning in mind which is reflected in the provided spaces and their arrangement. Spaces include performance halls, rehearsal rooms, design studio, a scene shop, computer graphics labs and more. The performance halls are adjacent to rehearsal rooms and the set studio. The design studios are located in natural light with close access to the computer graphics lab. This precedent provides a list of ideal spaces needed for a visual and performance arts learning environment, as well as a guide to their spacial arrangement.



## District History

The Village of Blacks and Whites dates back to the Revolutionary War, but its exact date is unknown. On April 7, 1829, a Blacks and Whites Post Office was established. The town's grid street pattern was laid out in 1874. Dr. Jethro Meriwether Hurt proposed the name Blackstone after Sir William Blackstone (1723-1780), who was an English jurist. On February 23, 1886, the name of Blacks and Whites was changed to Blackstone. Blackstone was first incorporated on February 23, 1888. Its economy thrived as a location for dark leaf tobacco sales and shipment through its railroad station.

Nearby Fort Pickett was established by the U.S. Army in 1941 and was a very large training center during World War II. It was closed by the BRAC Commission in the 1990s and is now the headquarters for the Virginia National Guard. The 2-year Blackstone Female Institute / Blackstone College for Girls also operated in Blackstone for many years. The buildings and grounds are now owned by the Virginia

Conference of the United Methodist Church, which uses it as the Virginia United Methodist Assembly Center (VUMAC). The Blackstone shopping district (including a Wal-Mart, medical center, and livestock market) attracts customers from a large 3-county rural area.

The town recently received a Main Street designation from the state, and a \$1 million downtown revitalization project started in 2008. In 2009 the town opened the \$4 million James Harris medical center. The Town of Blackstone also has regional bus terminal that serves 11 counties.

The oldest building in town is Schwartz Tavern, built in stages from 1790 to 1840, now used as a museum. Bevell's Hardware, a local business, displays a giant 58' by 20' (17.7 by 6.1 meter) model railroad layout that attracts thousands of visitors each year from Thanksgiving weekend (end of November) through mid-January. The Robert Thomas Carriage Museum, containing 28 restored, antique carriages, sleighs, and buggies, was also opened in 2007.







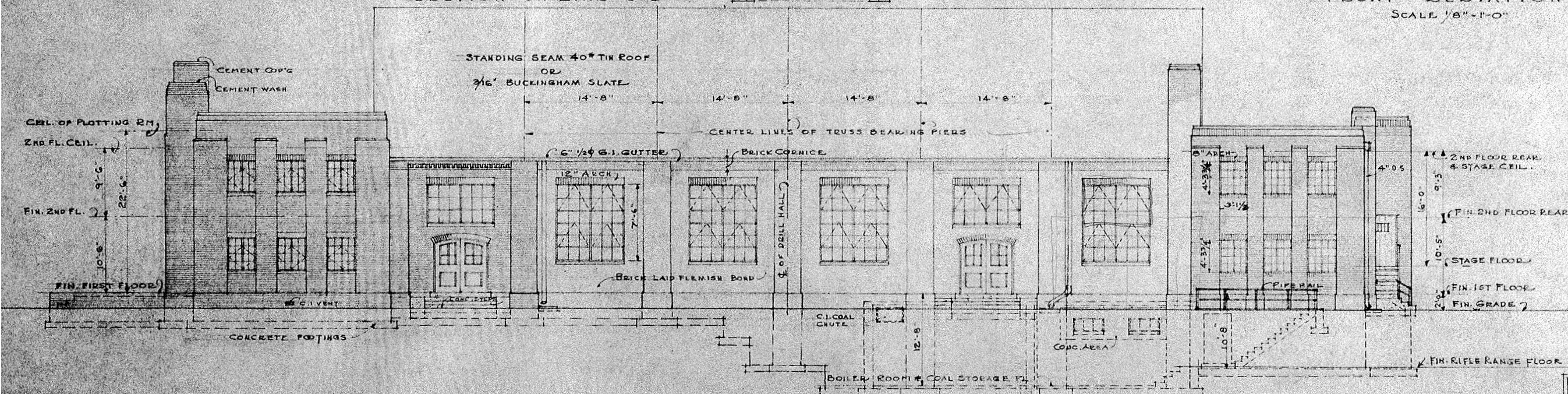
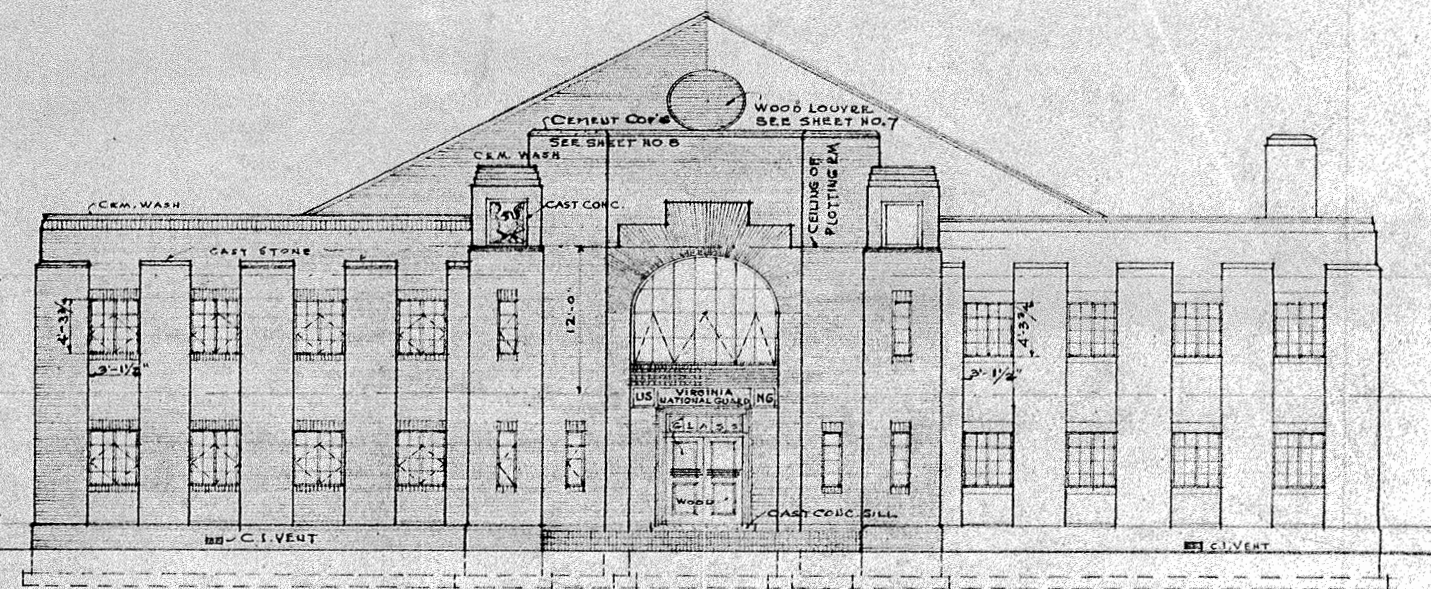
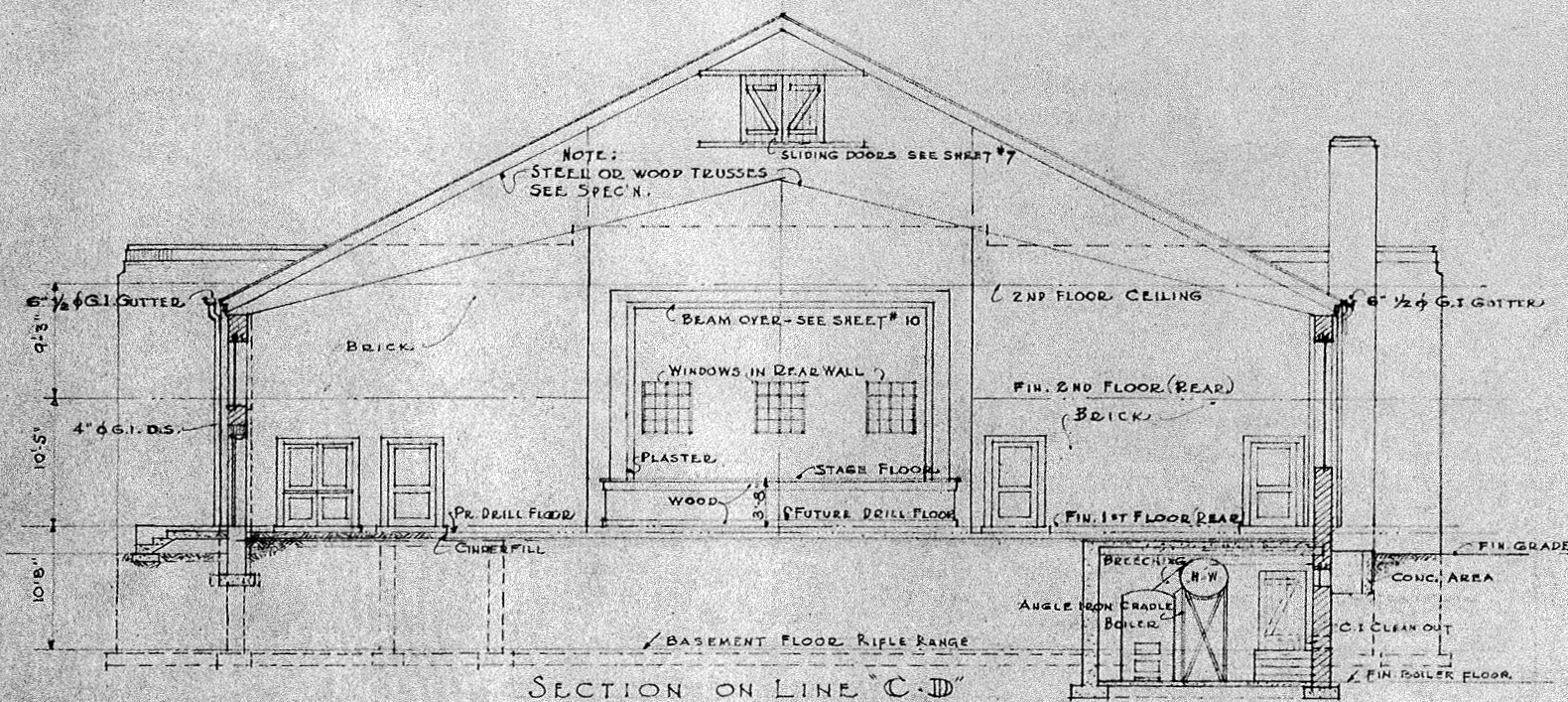
## Building History

The Harris Memorial Armory was built in 1936 to house and maintain the local National Guard unit. It was named in honor of distinguished citizen, Captain James Madison Harris. The building was designed by the architectural firm of Townsend and Ewalt. The design style fits within the stripped classicism style that was popular among Virginian federal, state, and local building during the 1930s. Like other buildings within that family, The Harris Memorial Armory includes characteristics like monumental

classical proportions, mass, little ornamentation, symmetrical facades, and other simplified classical details. The primary building materials are brick, concrete, and wood.

The armory spaces include a drill hall, supply rooms, arms and ammunition vault. During World War II the building was occupied by the Virginia Protective Force unit, until the return of the local National Guard after the war. The armory is now used for arts and crafts show and indoor yard sales.









## Photographic Studies

These studies yielded a better understanding of shape of repeated shapes, like arched windows and doorways, materiality and scale.



# Code Summary

**Type of Work:** Alteration

**Basis for Building Code Analysis:** 2015 IBC Codes

**Occupancy:** A3

**Occupancy Load:** 1,200

**Total Gross Building Area:** 18,000

**Total Net Area:** 10,800

**Building Height:** 3



# Programming

## Reception Lobby

The Reception Lobby space will serve as the entrance into the community center and sitting area. The space will provide center information, This space will also provide a resting or waiting zone for center guest. The space will be occupied by center patrons and 1-2 staff people.

## Cafe'

The Cafe will serve informal establishment serving various food options and refreshments. This space will incorporate as a lounge and dining setting. The sell of refreshments will provide a revenue source for the community center. The space will be operated by a small staff. Patrons will have the ability to sit in this space throughout the hours of operations.

## Kitchen

A commercial kitchen will be used as a support space for the cafe and public/private events catering needs.

## Print Lab

The printing lab will offer printing and graphic design services to the public. Patrons will be able to pay for printout of various types. Graphic designer and staff will be required to operate this space. This will offer another source of revenue for the community center.

## Adaptable Main Hall

The main hall will have adaptable room configurations, for stage and auditorium seating and ballroom layout. Recessable seating and stage will be a key element of this area. Patrons and staff will occupy this space.

## Back of Stage

Back of stage will be used as a supportive space to the performance stage. It will include light and sound equipment need for stage shows and events. This space will be used be patrons and staff.

## Rehearsal Room

The rehearsal room will be used as a performance practice area. It will include a dance mirror and bar. The room will be an open space to accommodate various performing arts.

## Studio Spaces

Studio space will be available for residential or visiting artists and designers to use. This space will support out of town artist facilitating any programming for the public. Classes workshops will also be held in this space.

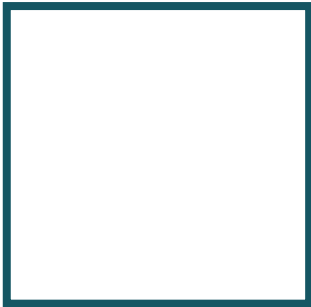
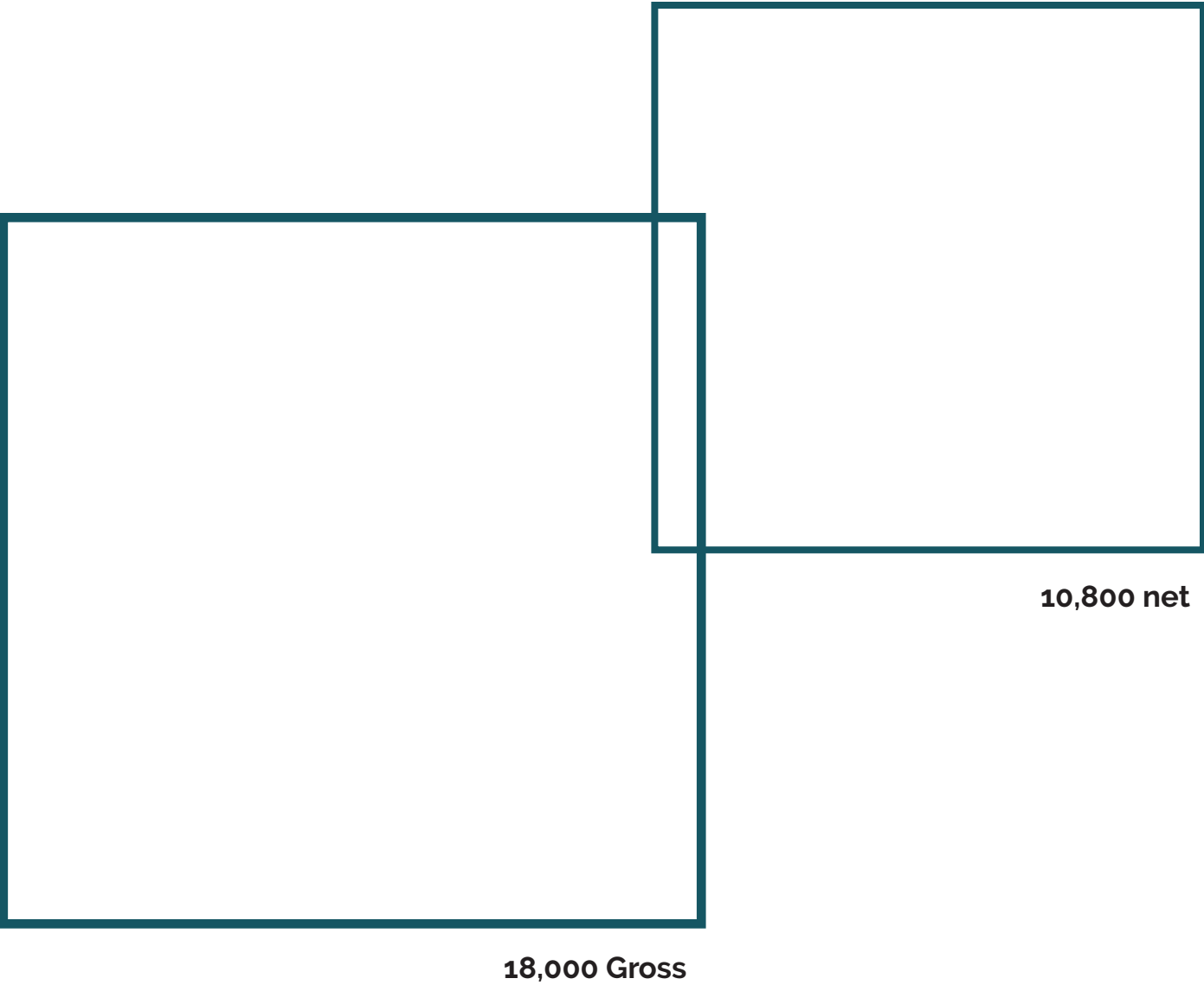
## Wood Shop

Wood Shop will be available for residential or visiting artists and designers to use. This space will support out of town artist facilitating any programming for the public. Classes workshops will also be held in this space.

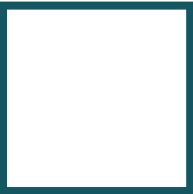
## Computer Lab

The computer lab space will serves as a resource for computer and internet access. Design software will be available. Classes and workshop will also be held in this space. Patrons will be able to attend structured classes/workshops and utilize the technology as a personal resource when available.

Graphic Program



Main Hall 2,400 sqf  
Occupancy Load 160



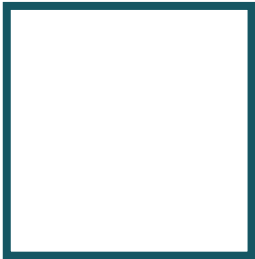
Stage 800 sqf  
Occupancy Load



Back of Stage 600 sqf  
Occupancy Load 40



Rehearsal Room 700 sqf  
Occupancy Load



Cafe 1,125 sqf  
Occupancy Load 75



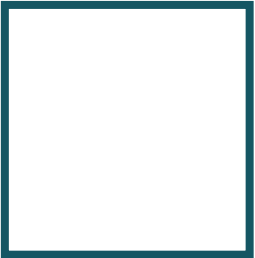
Kitchen 375 sqf  
Occupancy Load



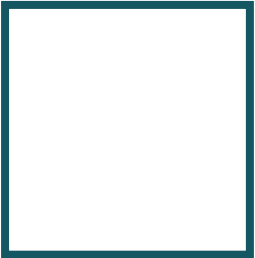
Printing Lab 800 sqf  
Occupancy Load 16



Computer Lab 800 sqf  
Occupancy Load 16



Studio 1,400 sqf  
Occupancy Load



Shop 1,400 sqf  
Occupancy Load



Lobby 400 sqf  
Occupancy Load





## Concept Statement

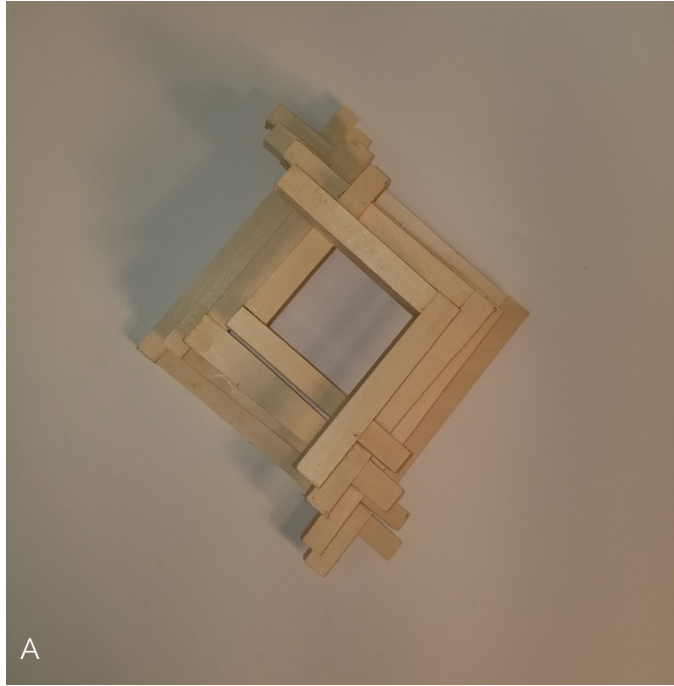
This project addresses the needs of small towns as they currently exist- segregated, with limited resources and limited community development. Comparing this plight to the Wizard of Oz, characters start out on one side of the rainbow in black and white. The residents of Blackstone, like those shown in "Kansas", can not see the full range of color within themselves or the world around them.

Dorothy, after seeking shelter from bad weather, finds herself in the vibrant land of Oz on a journey for wisdom, compassion, courage and belonging. As a part of this project these four ideals tie to the goal of stimulating the advancement of people both individually and collectively.

The young girl from Kansas and her traveling companions' journey ends with the insightful revelation that things in which they were seeking already existed within them. The Blackstone Community Arts Center aims to foster an environment for those kind of revelations, along with providing a place for social inclusivity, learning, and entertainment.

How can design create a social, learning, and entertainment space with small town character in mind? How can an art community center encourage personal and community development?

Can symmetry, asymmetry and balance foster inclusivity and commonality among people?



A



## Conceptual Development

Explorations for crossing paths and bridging connections. Right photo inspired by Edmond Briggs bridge.

- A Basswood model exploring crossing connections that create a center between extending paths.
- B Chipboard and basswood model exploring the qualities of the Edmund Pettus Bridge in Selma, Alabama.



B





A



B



C

## Conceptual Studies

Exploring diversity, unity, community, growth, and opportunity through 2D and 3D media. .

A. Bristol model illustrating inclusive connections

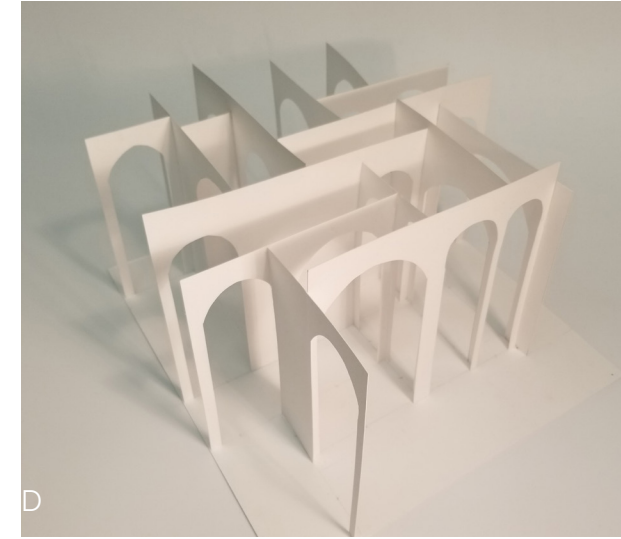
B. Watercolor and marker showing equal opportunity

C. Chip model exploring bridging connections.

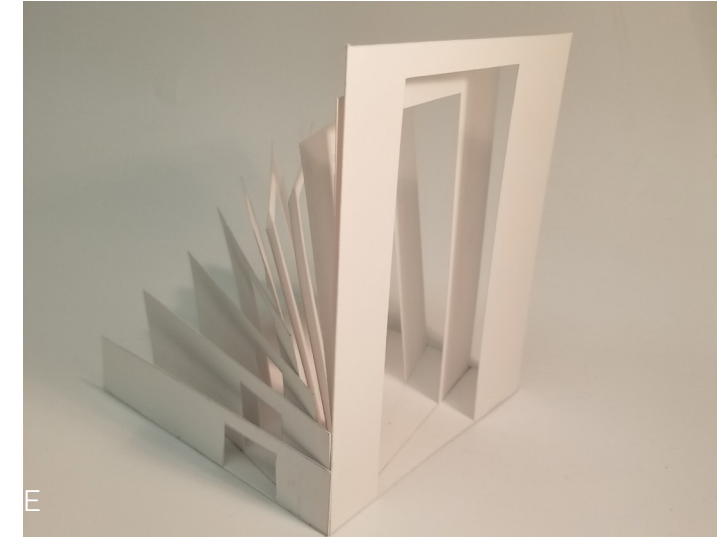
D. Bristol model of archways and opportunities.

E. Second iteration of doorways, leading to opportunity and growth.

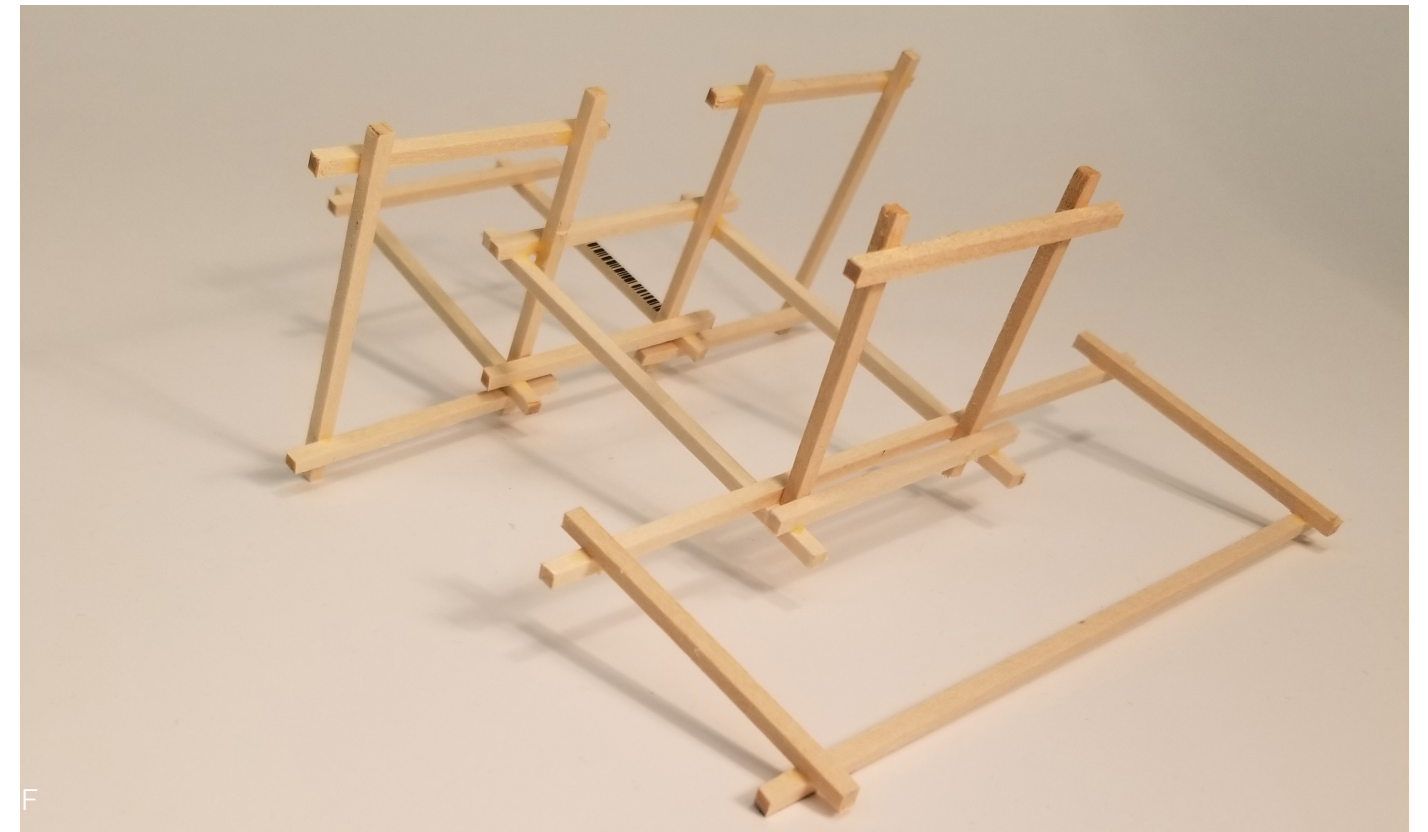
F. Basswood parti model of building spaces and connections.



D

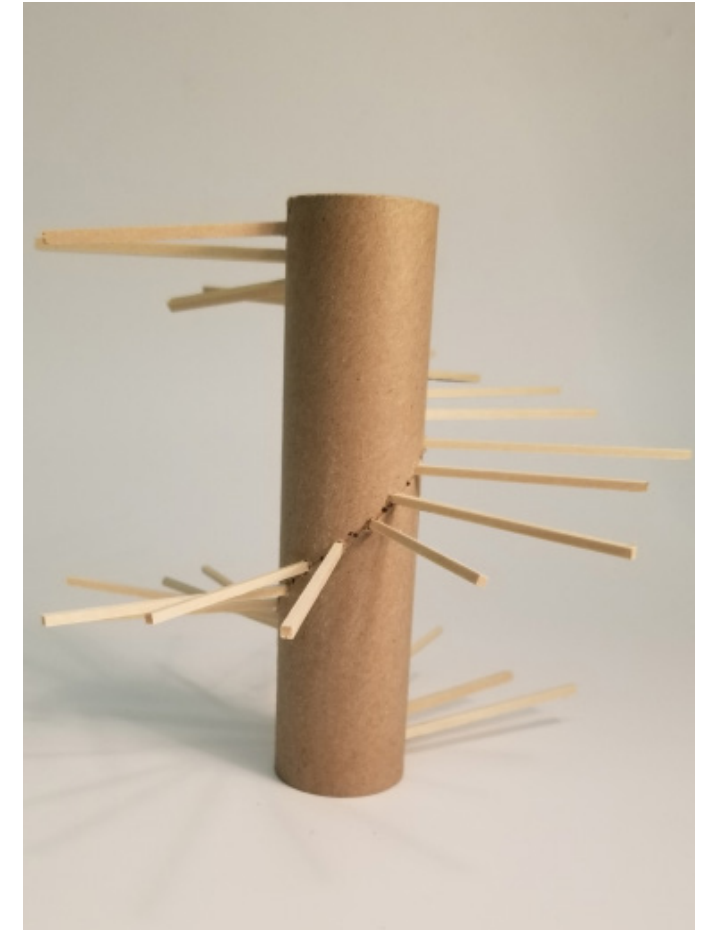
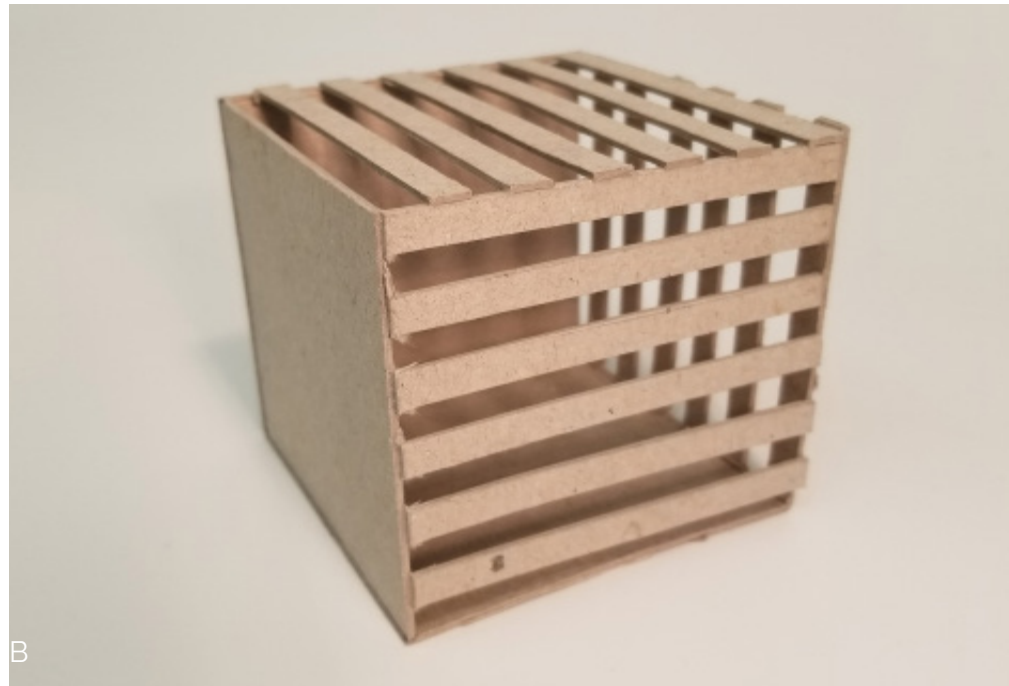
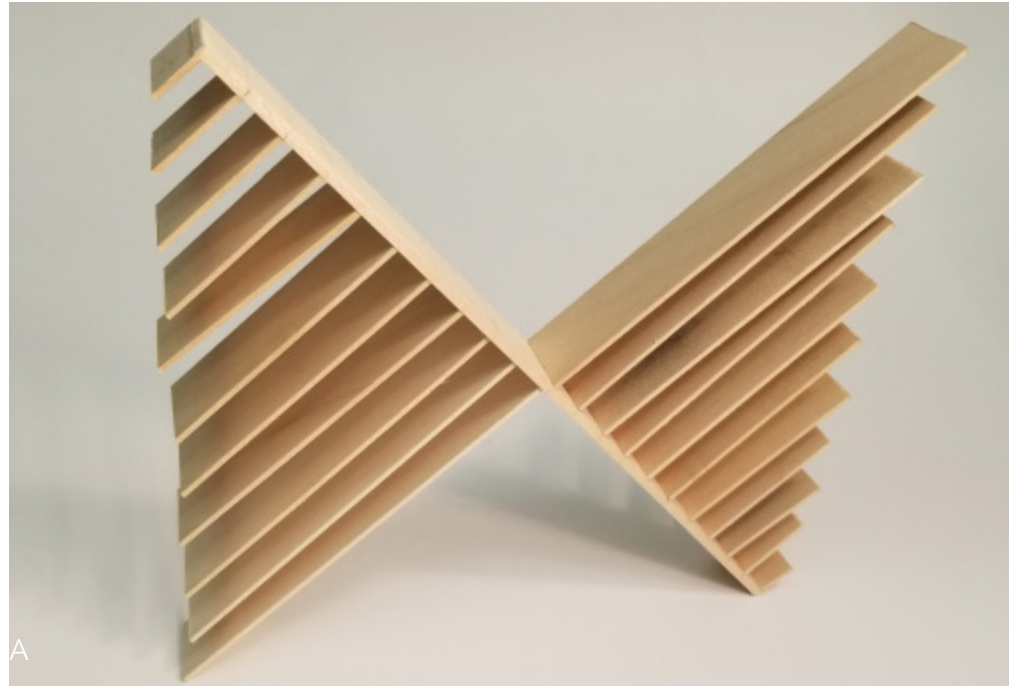


E



F





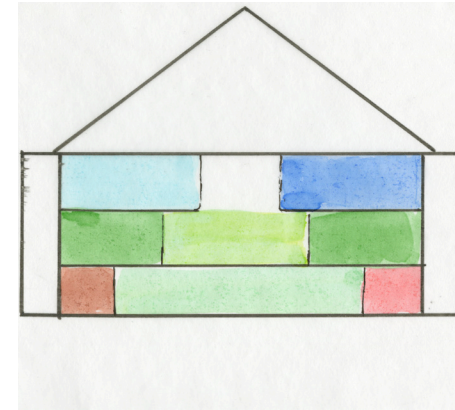
## Conceptual Studies

Further exploration of symmetry, asymmetry coupled with the consideration of density versus openness. .

A. Basswood model exploring symmetry

B. Chipboard model exploring density versus sparsity

C. Chipboard and Basswood model exploring asymmetry



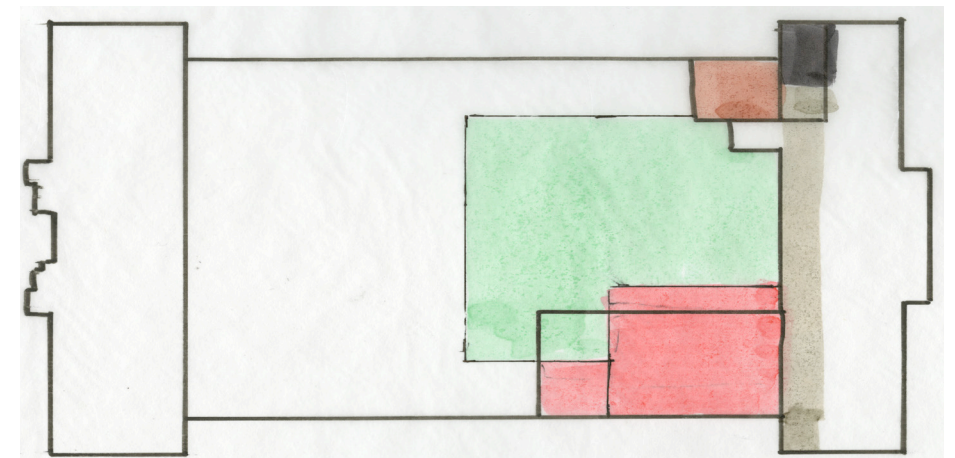
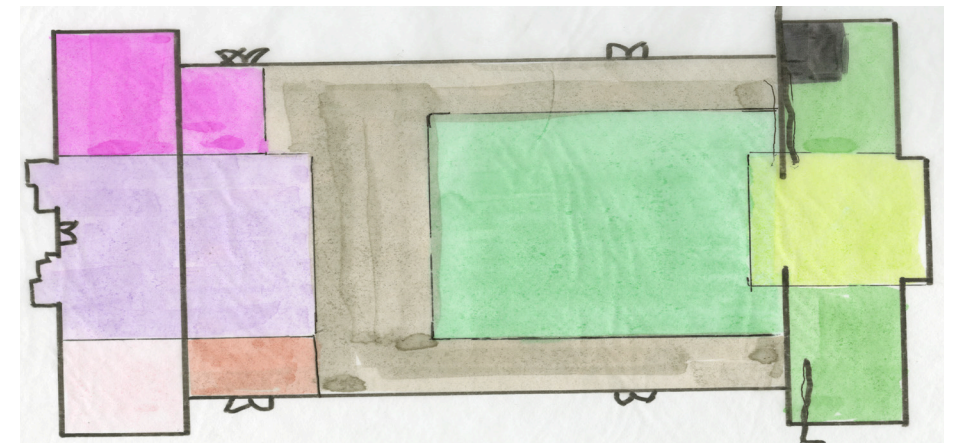
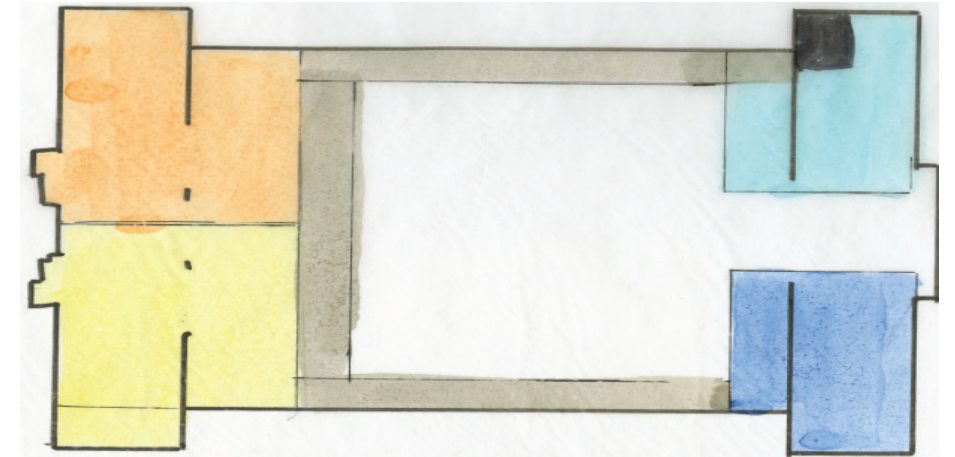
## Schematic Studies

Using color coded program spaces, this model and Space Blocking drawings 1-3 allowed the exploration of various strategic arrangements.

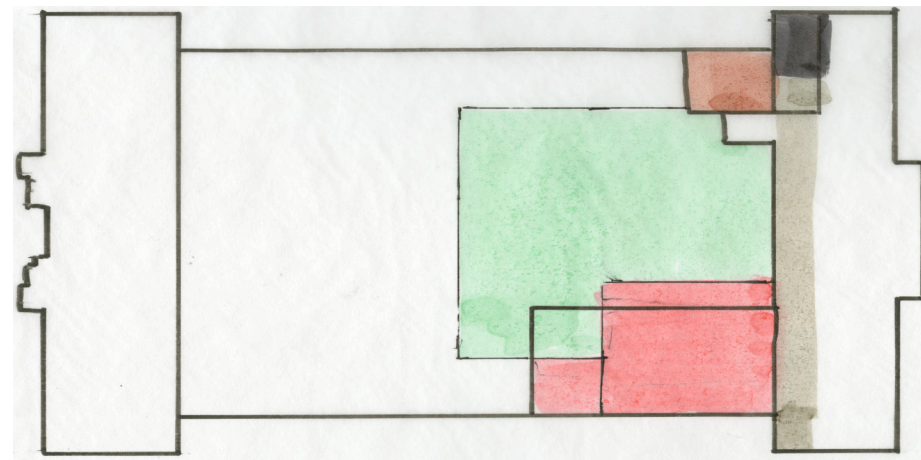
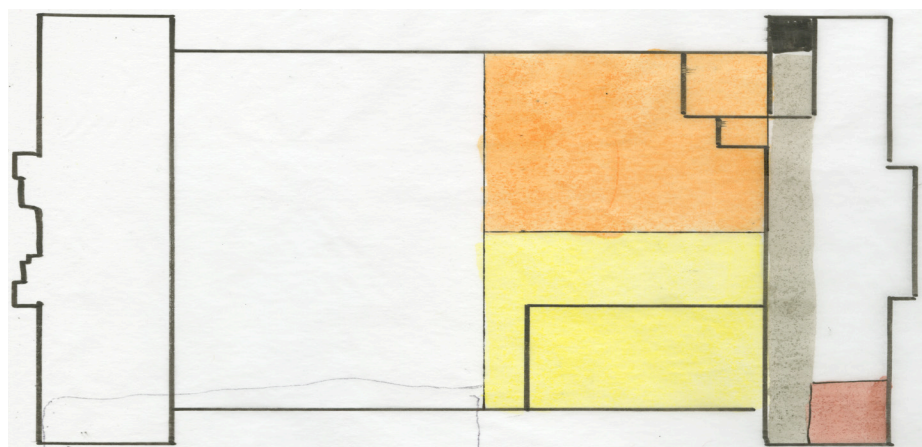
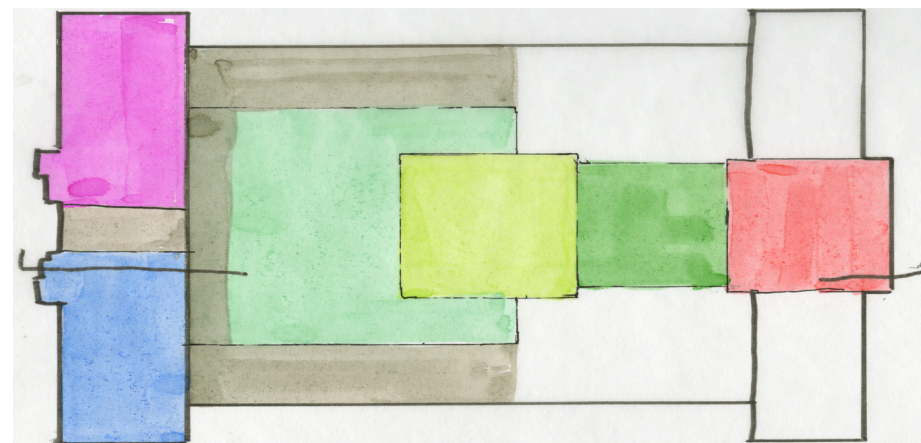
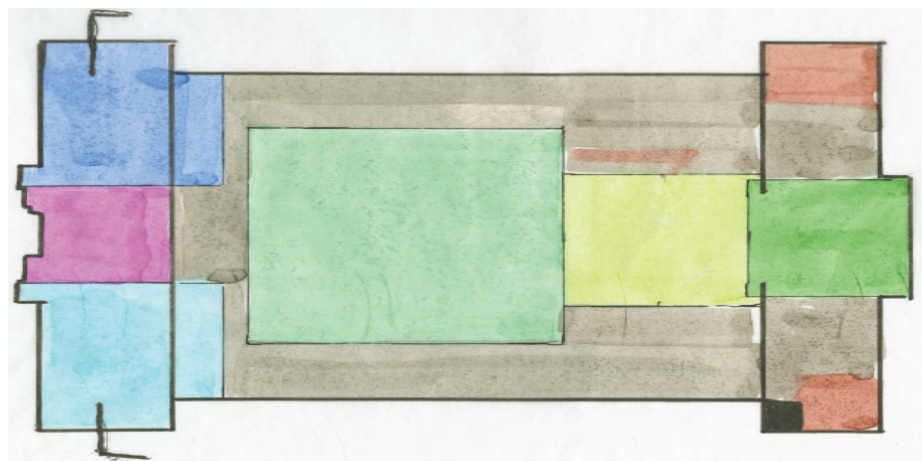
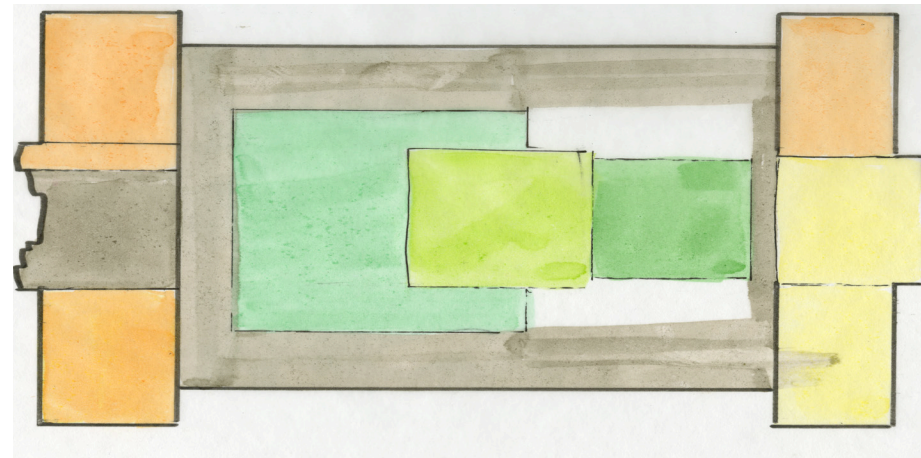
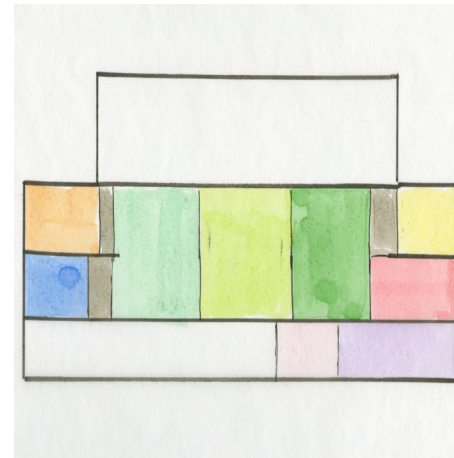
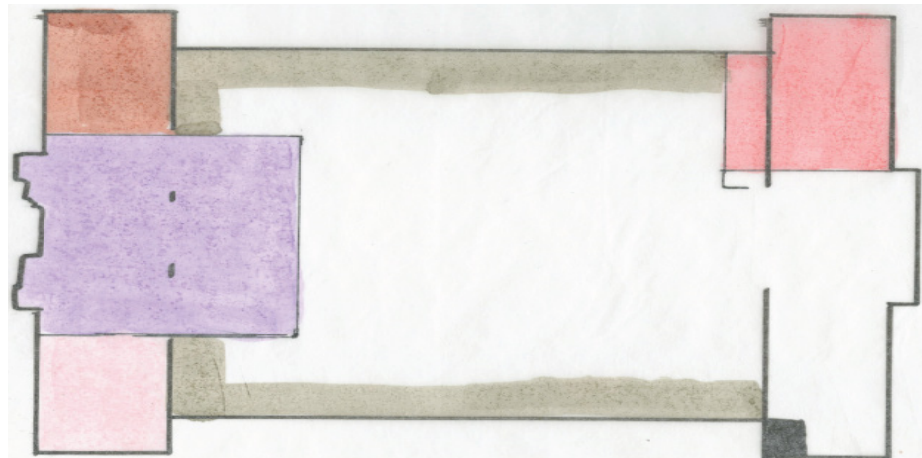
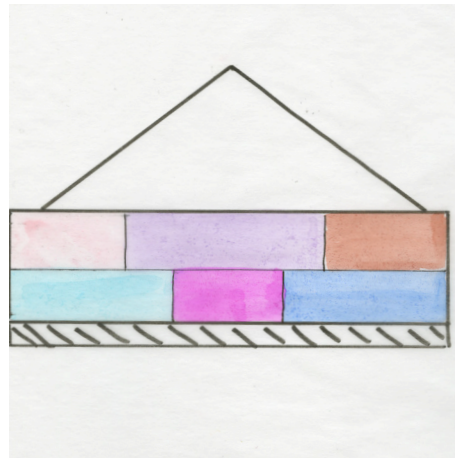
Color Key:

Light Blue- Computer Lab  
 Dark Blue- Print Shop  
 Dark Green- Back of Stage  
 Light Green- Stage  
 Green- Auditorium  
 Red- Rehearsal Space  
 Orange- Wood Shop  
 Yellow- Studio Space  
 Purple- Cafe  
 Pink- Kitchen  
 Brown- Restrooms

Space Blocking One



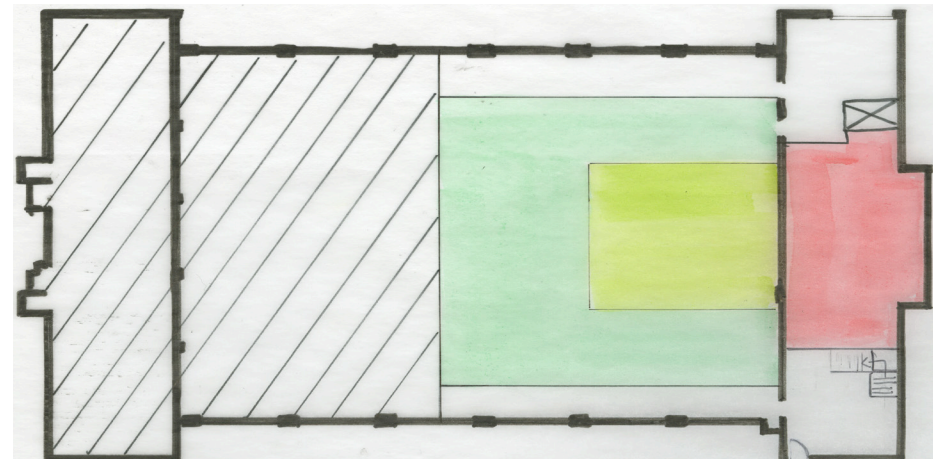
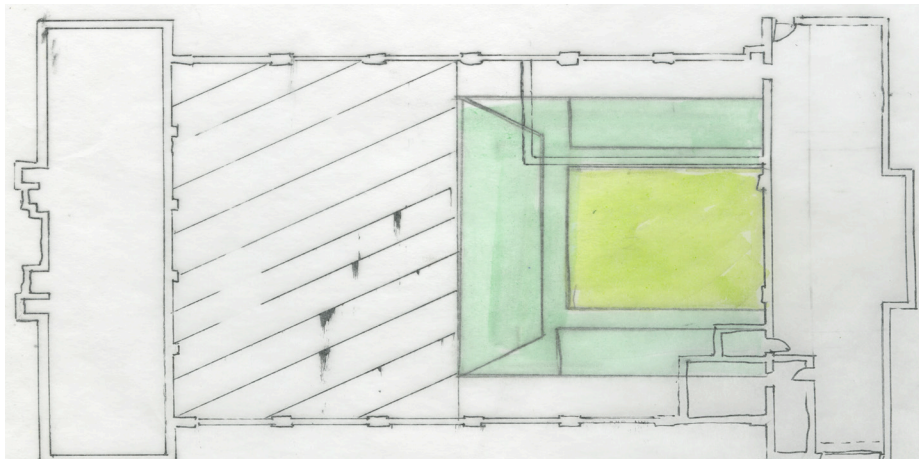
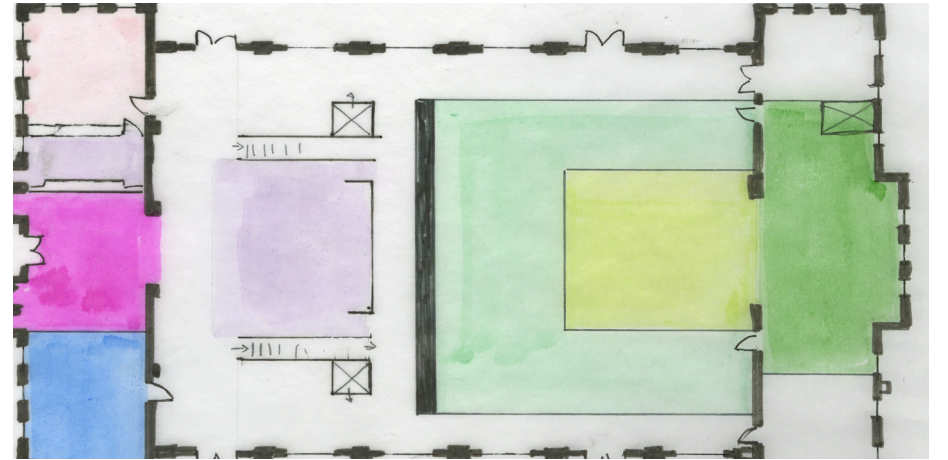
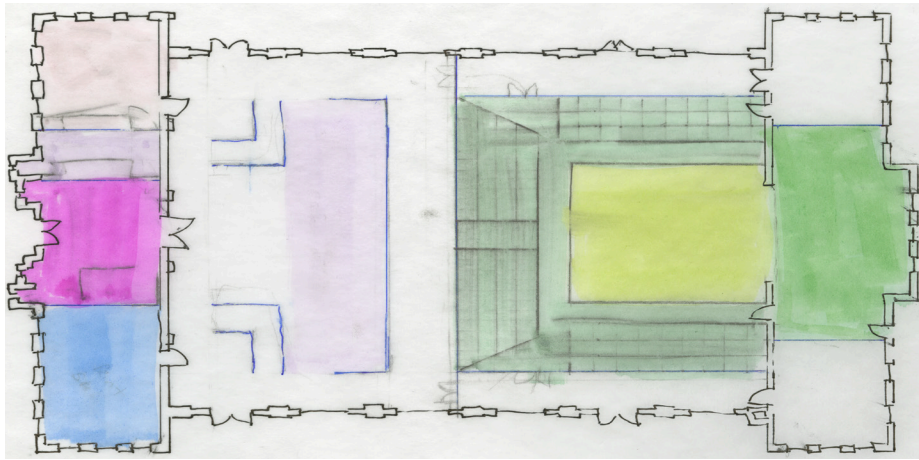
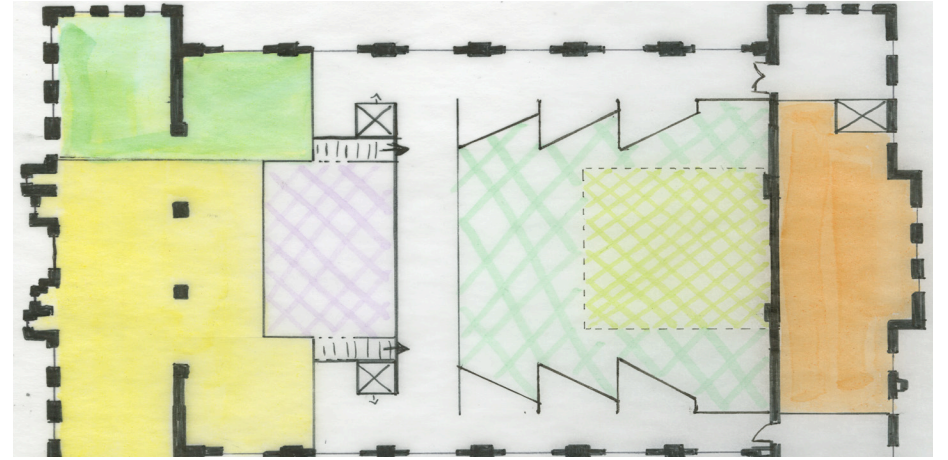
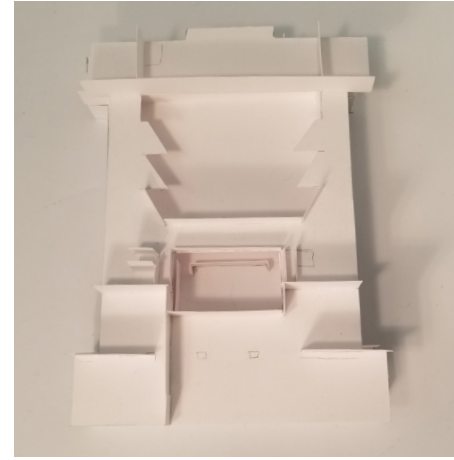
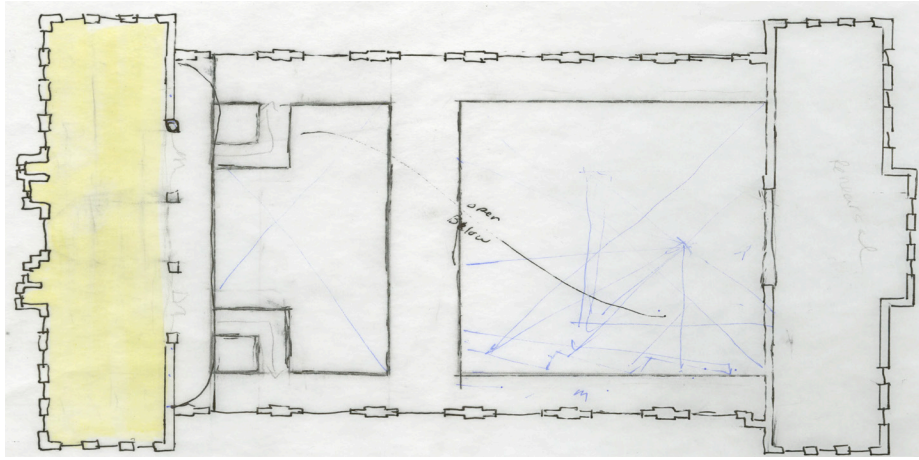
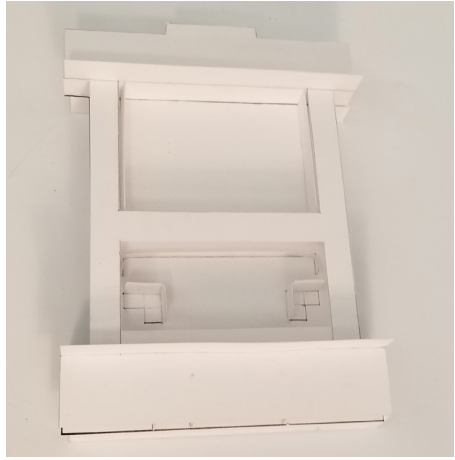




Space Blocking Two

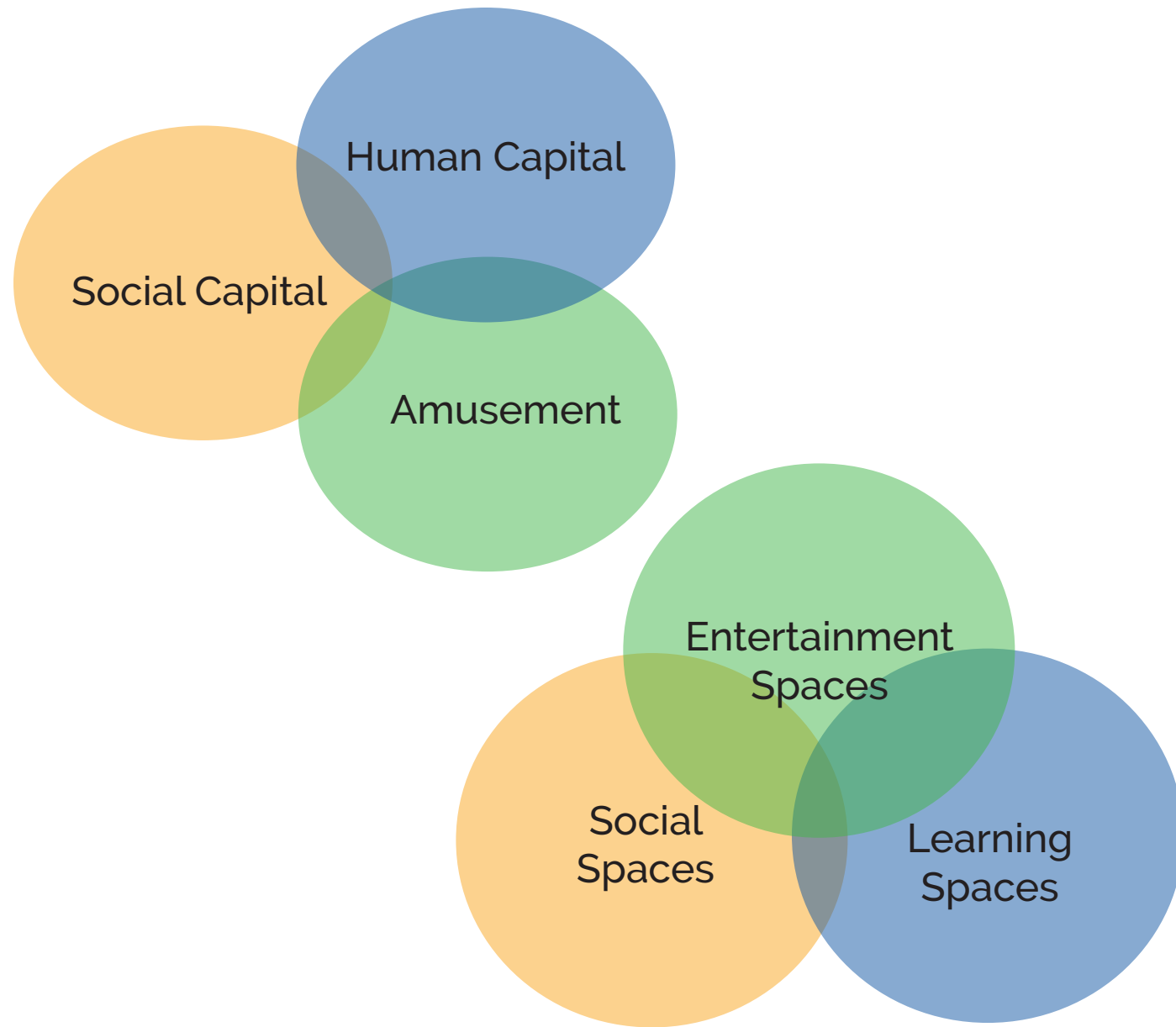
Space Blocking Three





Schematic Model & Design One

Schematic Model & Design Two



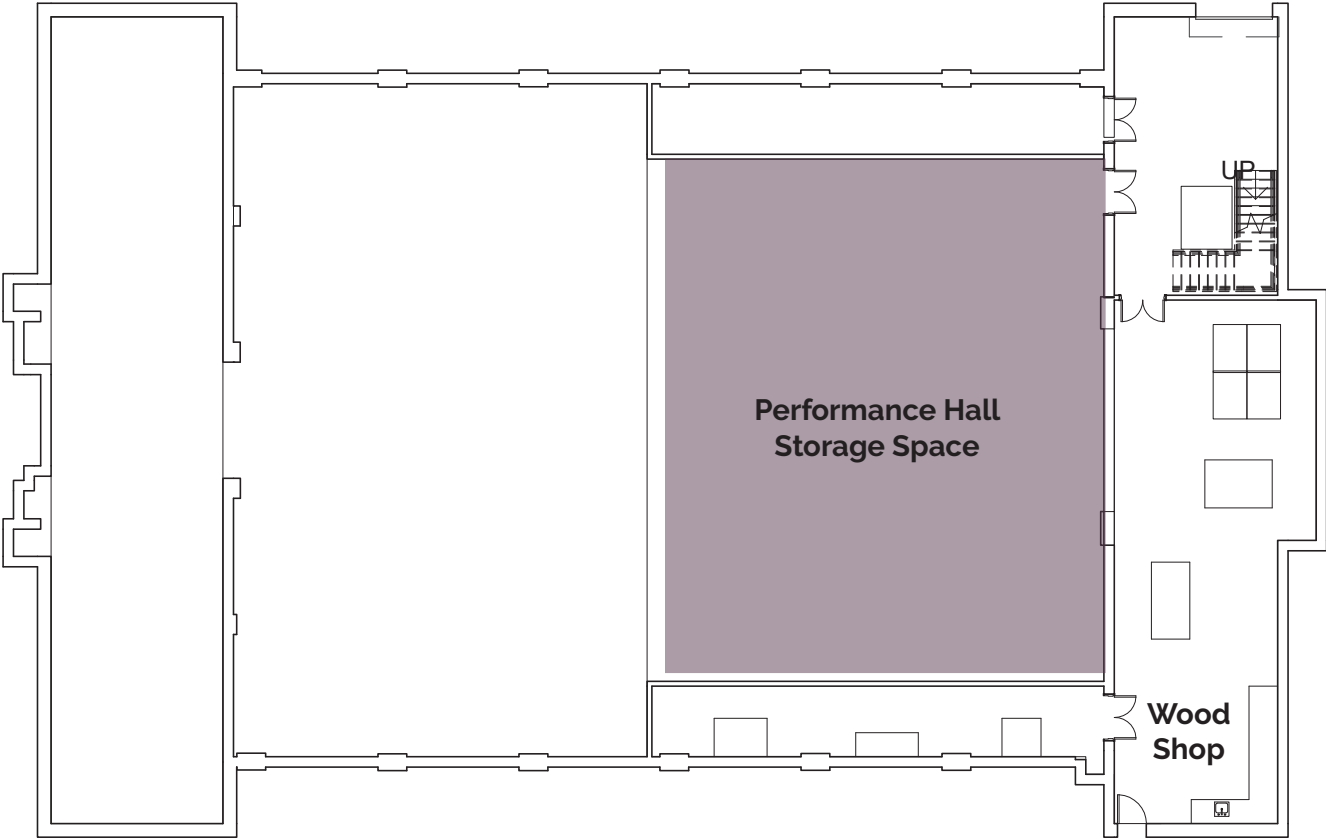
## Project Statement: The Blackstone Community Arts Center

This project is about small towns as they currently exist- segregated, with limited resources and insufficient community development. More importantly it is about addressing those issues in a way that centers on the unique needs of a small town and stimulates the advancement of the people individually and collectively. The selection of this topic is to encourage more community development within small towns that view the investment in human and social capital equally as valuable economic capital. The Blackstone Community Arts Center aims to provide exposure to the arts, a place for social inclusivity, learning, and entertainment. Proving that small town wealth lies within the betterment of its people.



Perspective A

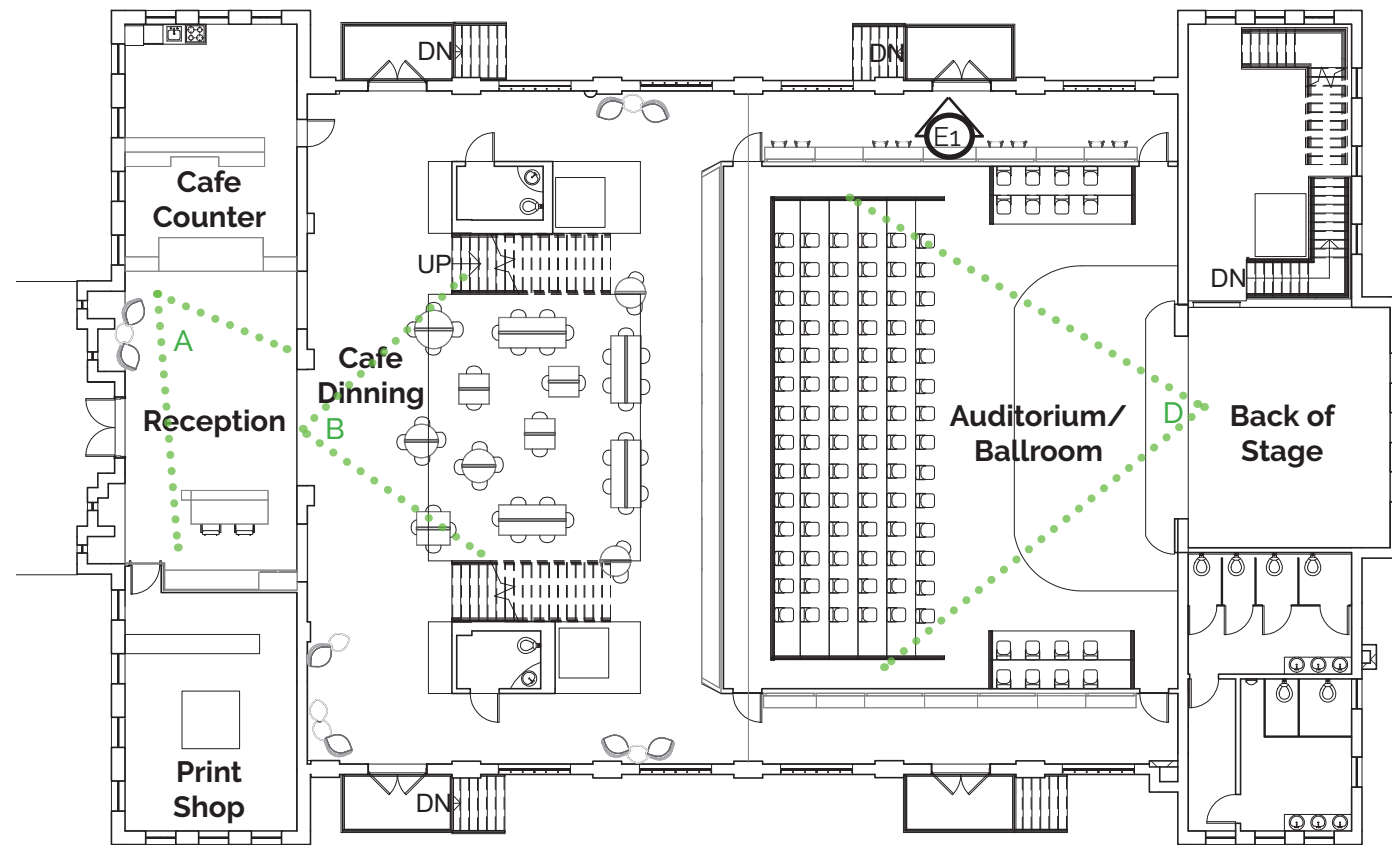
Perspective A is a view of the lobby desk in the Reception space at the first floor main entrance, directly across from the cafe counter.



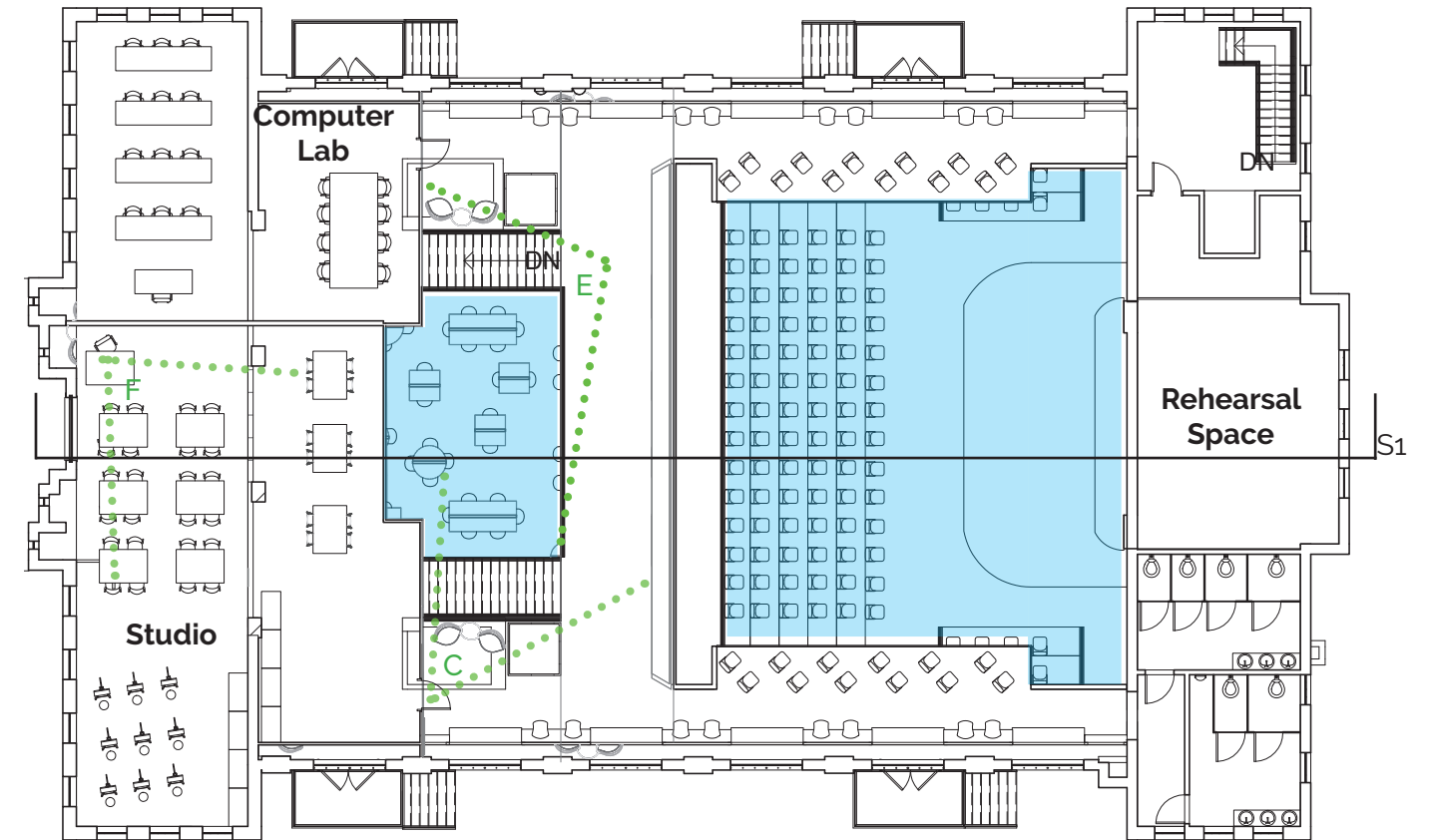
Basement Floor

1"=20'





First Floor  
1"=20'



Second Floor  
1"=20'





Perspective B

Perspective B is the view through and above the Dining area.



Perspective C

Perspective C is the view through and below the second floor from the vintage point of studio entrance.

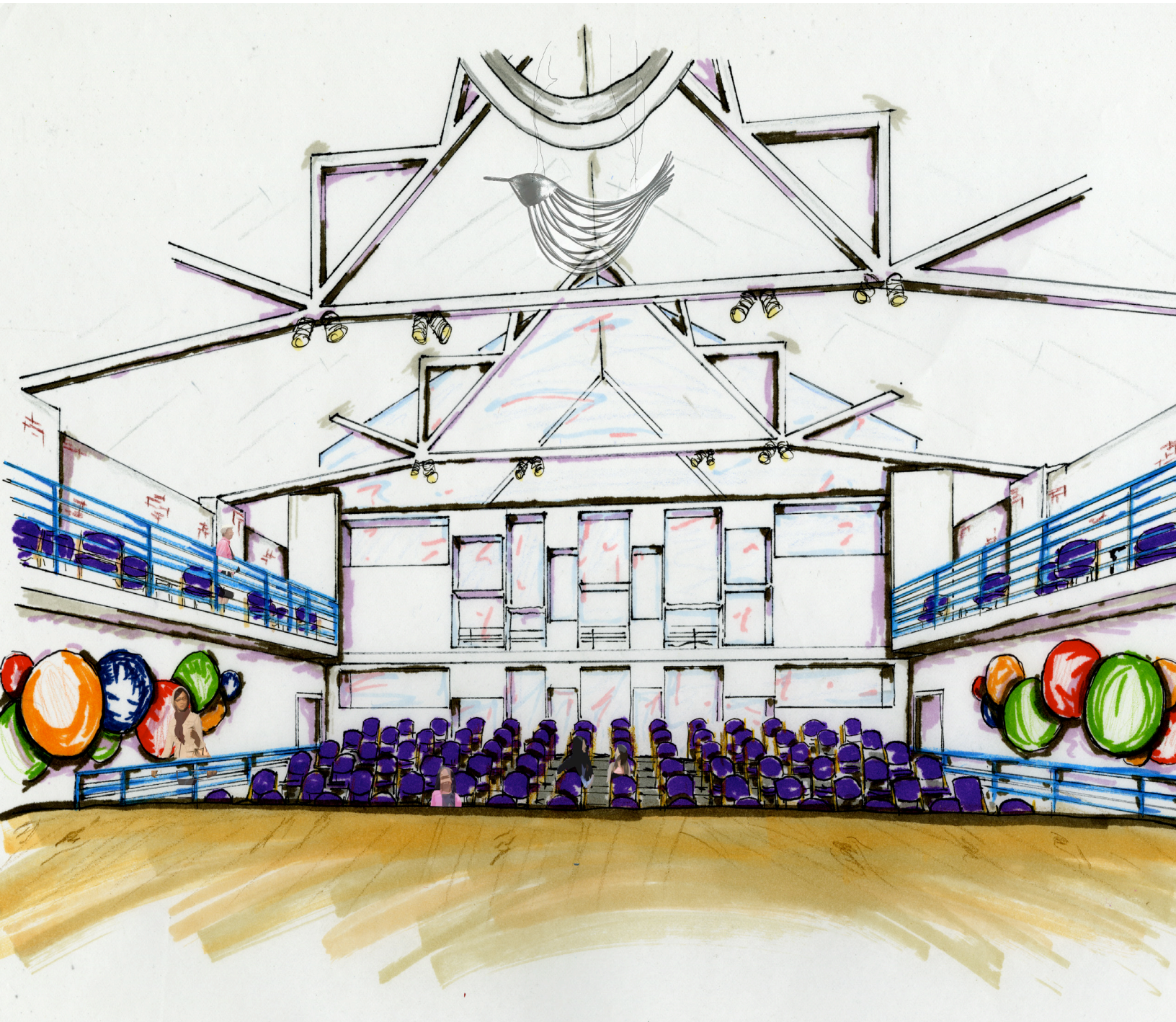




Gallery Wall Model

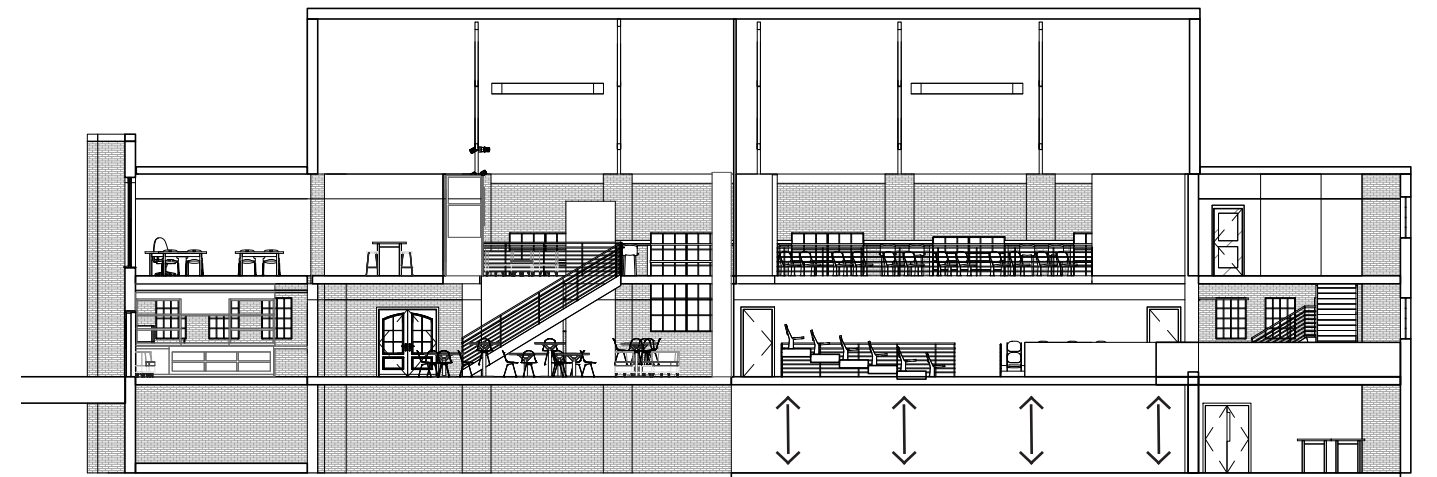
This is a model of the gallery wall that spans from the first floor to the second, seen in Perspectives B & C.





## Perspective D

Perspective D is the view of the Performance Hall from the vintage point of the stage. This room also serves as a ballroom when auditorium seating and stage is recessed into the floor below.



Recessable Seating/Stage Mechanism & Storage



Section 1

1"=20'



## Perspective E

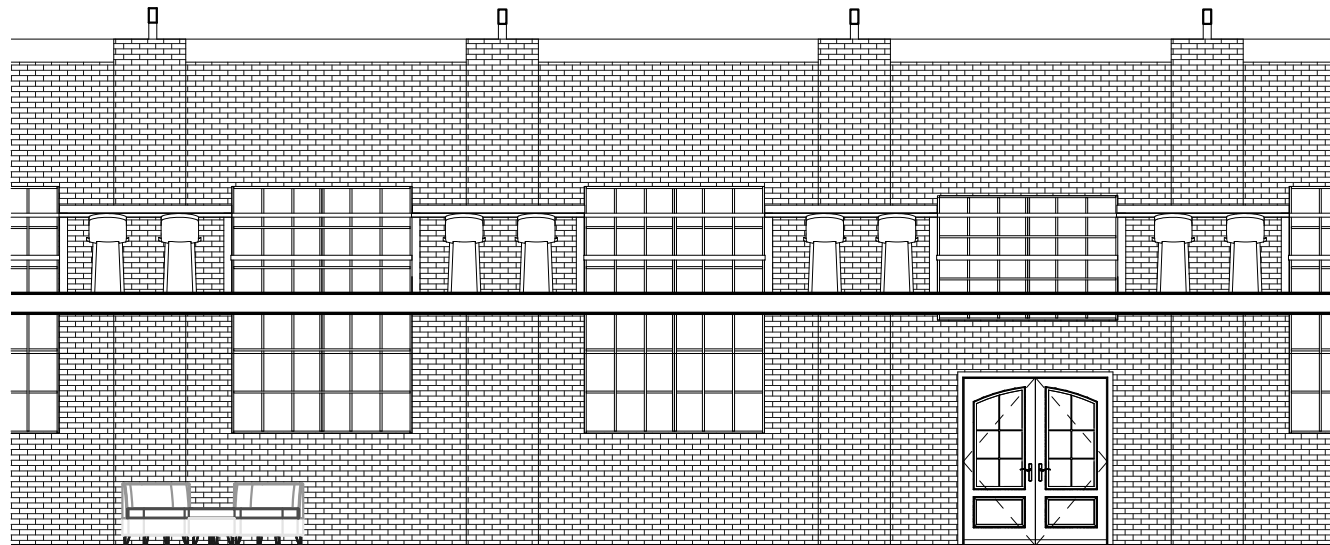
Perspective E is the view of the glass wall detail in front of the Studio and Computer Lab.





## Perspective F

Perspective F is the view of the Studio interior.



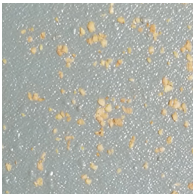
Bannister Seating Detail Elevation

1"=20'

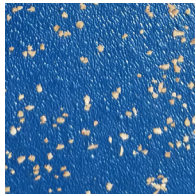




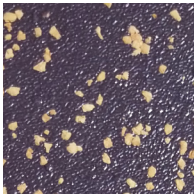
Finishes & Furniture



Steel Gray Cork-Rubber Flooring is applied to the reception space and circulation spaces,



Pacific Blue Cork-Rubber Flooring is applied to the cafe dining area



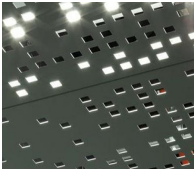
Shiraz Cork-Rubber Flooring is applied as accent on the first floor.



White wash painted brick is applied to all existing structural walls.



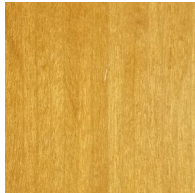
Cooled Blue Benjamin Moore paint is applied to the railings in the auditorium.



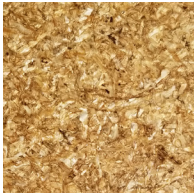
Perforated Metal Ceilings applied to the first floor and second floor closed off spaces



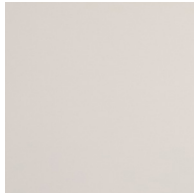
This carpet tile is applied in the Auditorium/Ballroom and in the computer lab.



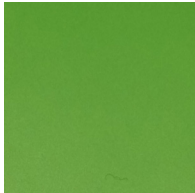
Pine Wood is applied to the stair treads, dining table tops, coffee table tops, and storage counters in the print, shop, studio, and wood shop



Oriented Strand Board is applied to the cafe counter, lobby desk, gallery face, second floor wall detail face, and the studio floor.



Winter White Benjamin Moore paint is applied to non-structural walls.



Paradise Valley Benjamin Moore paint is applied to the stair railings.



Armstrong TECTUM Direct-Attach Walls custom wall panels are applied to the interior walls of the performance hall.





Leaf Modular Lounge Seating in circulation areas



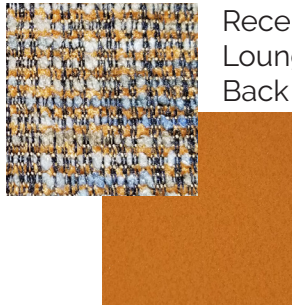
Casper Stacking Chair



Knoll Pixel Computer Desk

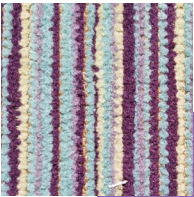


Studio Tables by Smith System

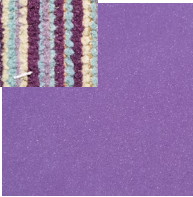


Reception Lounge seating Back

Reception Lounge seat



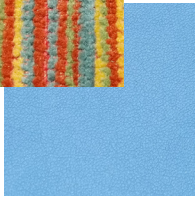
First Floor Lounge Back



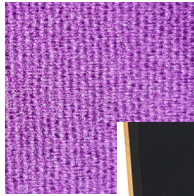
First Floor Lounge seat



Second Floor Lounge Back



Second Floor Lounge seat



Auditorium Seating Upholstery



JumpSeat Emerge Auditorium Seating



Eames Wire Chair



Arcadia Speakeasy Tables







## Thesis Presentation and Exhibition

Thesis Defense: Thursday May 3, 2018

Thesis Exhibition Open House: May 10, 2018



Small Town Capital in Community

Research

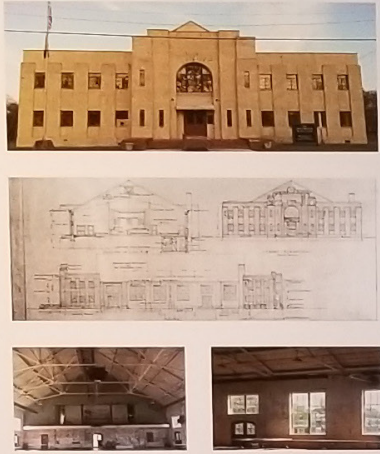
- 1. Small Town Need for Community Development
  - a. Small towns experience more commercial development than community development.
  - b. Community development in small towns should address the unique needs of the area.
  - c. Adaptive reuse of existing buildings for non-commercial use is a key strategy for the reuse of an area, while leaving the more practical needs of modern commerce.
- 2. Small Town Need for Inclusion and Cultural Center Space Program
  - a. Uniqueness of small towns offers an opportunity to create a unique identity for the town.
  - b. Inclusion of small towns in the regional and national community is important in the growth of American small towns.
  - c. Community centers as generators of human and social capital.
  - d. Human capital meaning the individual accumulation of skills and knowledge.
  - e. Social capital meaning the advantages, knowledge, and skills that come from interpersonal engagement.
  - f. Missing community center programming as a means to increase individual and collective development.

Site

Blackstone, Virginia  
Geography: 43 sq miles  
Total Population: 13,413  
City: 2010 Census: 10,000  
Harris Memorial Armory  
and its High Street

The Harris Memorial Armory was built in 1928 to house and maintain the local National Guard unit. The building was designed by the architectural firm of Townsend and Davis. The design calls for a central entrance hall with a large staircase leading to the upper floors. The building is a two-story structure with a central entrance hall and a large staircase leading to the upper floors. The building is a two-story structure with a central entrance hall and a large staircase leading to the upper floors.

Harris Memorial Armory

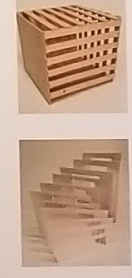


Concept

In the story of The Wizard of Oz, characters start out on one side of the rainbow in black and white. Diversity after an attempt to live away from the rainbow. **Concept: Asymmetry and Balance.** The project is a response to the need for a community center in a small town. The project is a response to the need for a community center in a small town. The project is a response to the need for a community center in a small town.



Explanation of balance through asymmetrical modeling



This model explores the juxtaposition of density and sparsity (drawing on the characteristics of the building)

Project

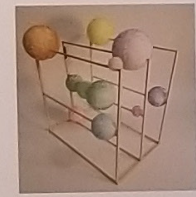
The project is about small towns as they currently exist, degraded, with limited resources and insufficient community development. More important is it about addressing these issues in a way that allows for the growth of a small town and creates the opportunity for the growth of a small town.

Conceptual & Programmatic Drives

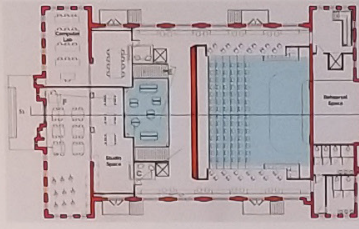


Space Planning

Using color-coded program forms, this model allows the exploration of various design alternatives.



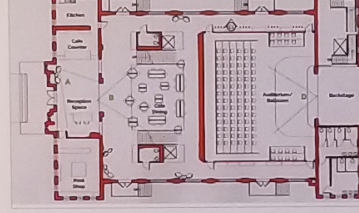
Second Floor Plan  
3/32' x 1'



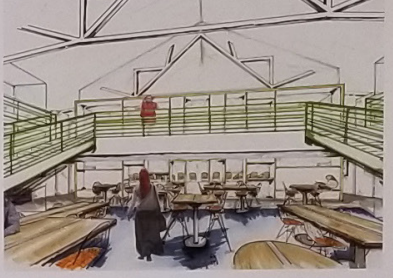
Downstairs Lounge seating back  
Downstairs Lounge seating front  
Perspective C is the view through and above the second floor from the lounge area of the studio space.



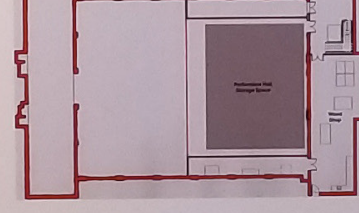
First Floor Plan  
3/32' x 1'



Artistic Speaking Table  
Carnegie Wine Chair  
Perspective B is the view through and above the lounge area.



Basement Floor Plan  
3/32' x 1'



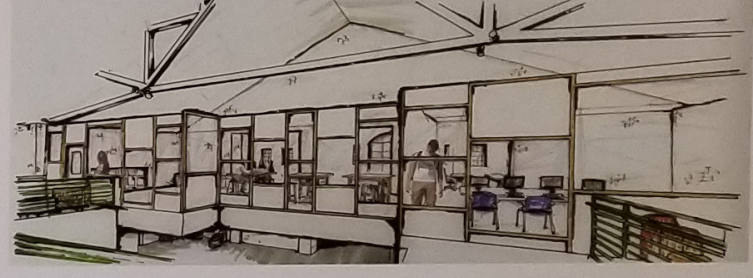
Leaf Modular Lounge seating in circulation area  
Basement Lounge seating back  
Basement Lounge seating front  
Perspective A is the view of the lobby area in the Reception space directly across from the cafe counter.



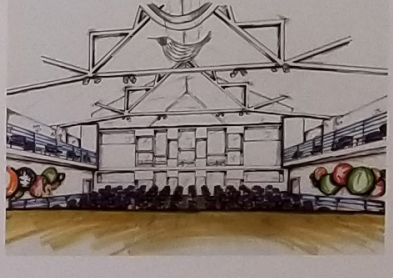
Small First Computer Desk  
Carpenter Stacking Chair  
Studio Tables for Screen Systems  
Perspective F is the view of the Studio space.



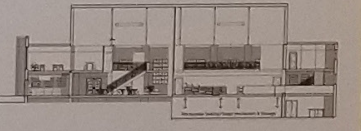
Banister Detail Elevation 1  
1/4' x 1'



Upstairs Lounge seating back  
Upstairs Lounge seating front  
Perspective E is the view of the lounge area of the Studio and Computer Lab.



Amplified Lounge  
Auditorium Seating  
Auditorium Seating  
Perspective D is the view of the Performance Hall from the lounge area of the Studio. The view is from the lounge area of the Studio. The view is from the lounge area of the Studio.



Section 1  
3/32' x 1'

Blackstone Community Arts Center

Christin Hardy MFA Interior Environments Spring 2018











## Acknowledgments

The Town of Blackstone  
Commonwealth Architects  
B&B Consultants Inc.  
Arc Document Printing  
VCU School of the Arts Faculty  
and Staff  
VCU School of the Arts MFA  
Class of 2018

To my loved ones who  
supported me on my quest for  
wisdom, compassion, courage,  
and belonging, thank you for  
always believing in me.

***"A heart is shown not by how  
much you love, but by how much  
you are loved by others."***  
- The Wizard of Oz





## References

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11. Madanipour, A. (1999). Why are the Design and Development of Public Spaces Significant for Cities? Environment and Planning B: Planning and Design, 26(6), 879-891.
12. Rhodes, A. M., & Schechter, R. (2014). Fostering Resilience Among Youth in Inner City Community Arts Centers: The Case of the Artists Collective. Education & Urban Society, 46(7), 826-848. doi:10.1177/0013124512469816
13. "Substrate Factory Ayase / Aki Hamada Architects" 24 May 2017. ArchDaily. Accessed 21 Sep 2017. <<http://www.archdaily.com/872046/substrate-factory-ayase-aki-hamada-architects/>>
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15. Van Vliet, W. (1983). Exploring the Fourth Environment: An Examination of the Home Range of City and Suburban Teenagers. Environment and Behavior, 15(5), 567-588.
16. Whitham, M. (2012). Community Connections: Social Capital and Community Success. Sociological Forum, 27(2), 441-457. Retrieved from <http://www.jstor.org/stable/23262116>

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